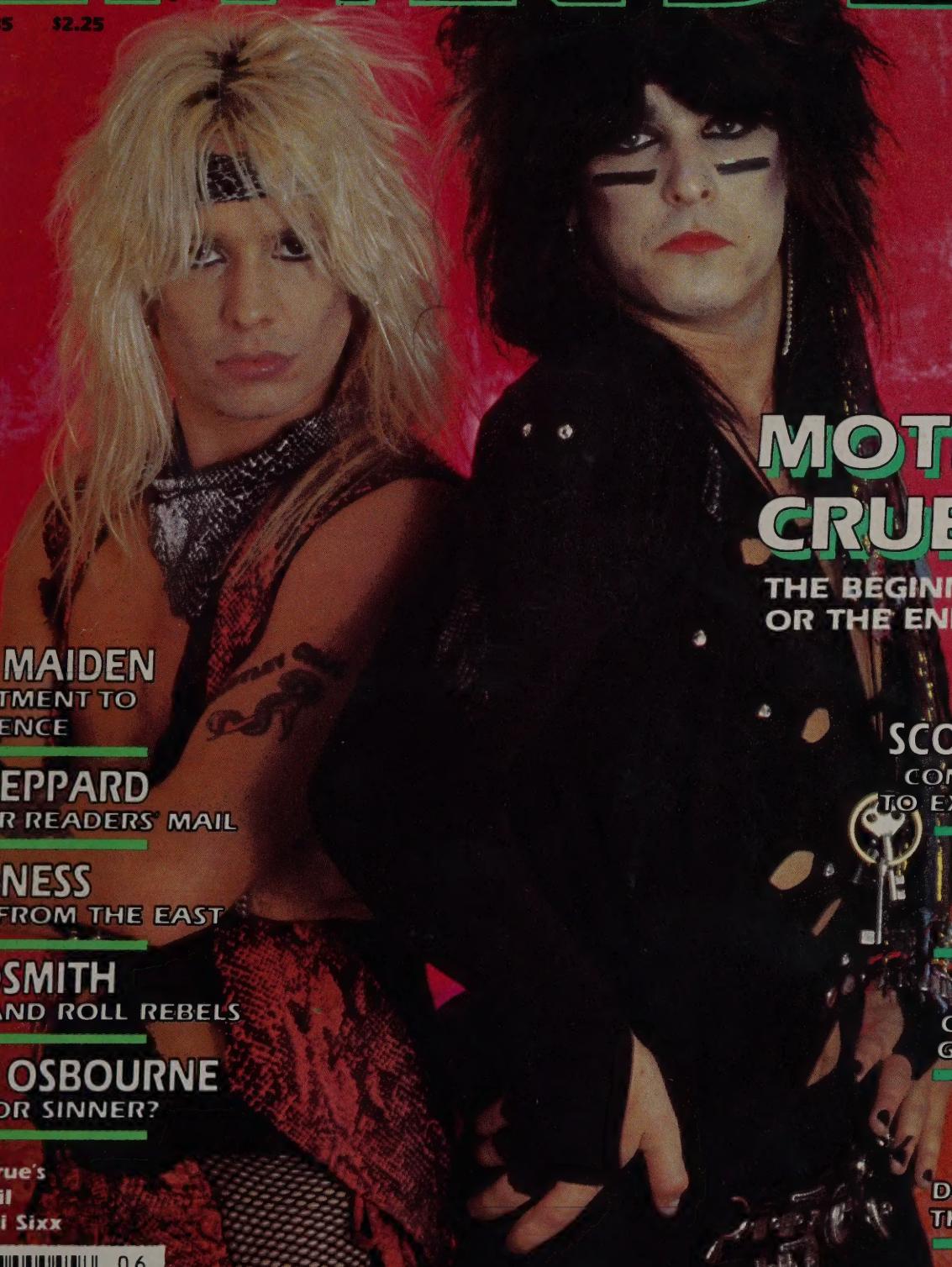


HIT PARADE

JUNE 1985 \$2.25

CDC 00045

DEEP PURPLE
CENTERFOLD



MOTLEY CRUE

THE BEGINNING ...
OR THE END?

IRON MAIDEN

COMMITMENT TO
EXCELLENCE

DEF LEPPARD

ANSWER READERS' MAIL

LOUDNESS

BEAST FROM THE EAST

AEROSMITH

ROCK AND ROLL REBELS

OZZY OSBOURNE

SAINT OR SINNER?

Motley Crue's
Vince Neil
and Nikki Sixx

SCORPIONS

COMMITMENT
TO EXCELLENCE

RATT

THE NEW
BREED

ACCEPT

QUEST FOR
GREATNESS

JUDAS PRIEST

DELIVERING
THE GOODS

06



72246 00045

PLUS: BLACK SABBATH • AC DC • JIMMY PAGE & ROBERT PLANT
GIUFFRIA • VAN HALEN • ARMORED SAINT • KEEL • BILLY IDOL
JOURNEY • DOKKEN • KISS • GREAT WHITE • IMPORT REVIEWS
HEAVY METAL HAPPENINGS • WORDS TO THE LATEST HIT SONGS

HEAVY METAL GUITAR LESSONS

Metal Method guitar lessons have reached more than 50,000 guitarists in 54 countries during the past three years. This revolutionary course has helped shape the sound of the next generation of guitarists. What is it that has made Metal Method so incredibly popular around the world?

Unlike most guitar systems, this one teaches you how to find your own original style instead of just becoming a carbon copy of guitar heroes. Plus, the Metal Method is so simple to understand that it enables you to quickly reach your potential instead of taking years. **Another thing that makes this course so popular — Metal Method guarantees you are going to learn.** If for any reason you're not satisfied, return the lessons within fifteen days and you'll receive a full refund. **Try to find another course that's willing to guarantee you're going to become a better guitarist!**

Each lesson is taught on cassette and fully explained in an accompanying booklet. There's no need to learn to read music to understand everything completely. And no previous guitar playing experience is necessary. But for the Metal Method to be effective you **must** choose lessons for your level of playing experience. So please read each lesson description carefully.

If you have friends who have recently made amazing progress playing guitar, ask them about Metal Method. Chances are, this course has helped them along the way. You have nothing to lose by trying this (because it's guaranteed) and Metal Method could mean the difference between success and failure. **Haven't you waited long enough?**

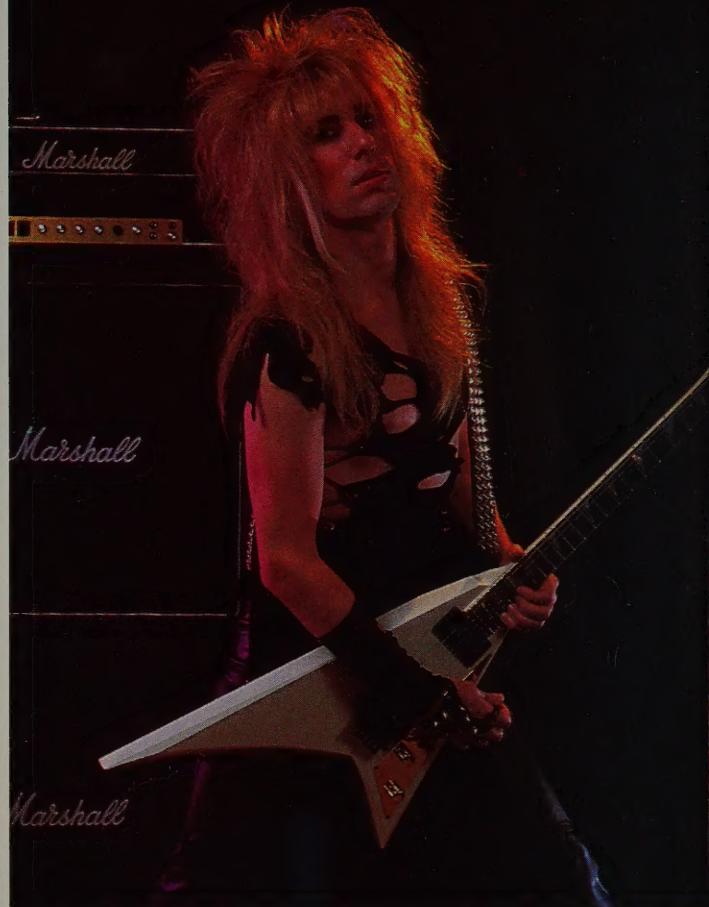
My son Tom got over \$50 worth of your guitar lessons and he really is doing great. At first I thought these lessons would be a total waste. Boy was I wrong. Thanks a lot for putting something like this out. — Mrs. Sue De Fazio Scranton, PA

Your lessons are very easy to understand even for somebody from the other side of the world, and also much better than other courses I've had! — Christian Ahlberg Soderkulla, Finland

I was waiting for my teacher to teach me the things I wanted to learn and became impatient. I hesitantly ordered your Licks Lesson and was amazed by how much I learned in just a few weeks! — Mark Kirlin Laramie, WY

Your lessons are great! They helped me get into a band. — Diana Thomas Glendive, MT

LINDA/METAL METHOD PRODUCTIONS
Marshall
Marshall
Marshall



Metal Method lessons are used by guitarists in 54 countries around the world. Instructor Doug Marks (pictured) plays Charvel/Jackson guitars.

My friend bought your first four lessons before he'd ever picked up a guitar. Now you should hear him! If Metal Method can do that for him I can't wait to see what it will do for me — someone who's been struggling for six years!

— Derek Green
Melbourne, Australia

I've heard a lot about your tapes from my friends and I've always wondered why they progressed so much faster than I did. Well now I know! You have worked miracles according to my friends and that's what I need.

— Don Howell
Clearfield, UT

I learned more from 2 Metal Method lessons than from taking a year and a half of weekly lessons. — Mark Wolf Parma, OH

The best help I have ever had. The greatest! Super lessons!! — Todd Wilson Moss, Norway

For EACH THREE Lessons Ordered Choose Any Fourth Item FREE!

SAMPLE LESSON, METAL DEMO: This demonstration lesson is a booklet that contains a sample beginner lesson, sample experienced lesson, and sample newsletter. There's no cassette with this one but it does give you an idea of what is taught.	FREE
LESSON ONE, METAL GEAR: This one's for beginners only. Tips for choosing the right equipment. Minor guitar adjustments explained. Hear effects demonstrated and learn how to get a good Heavy Metal Sound. No playing exercises. \$10	
LESSON TWO, METAL PRIMER: Beginner lesson. The basics of how to play songs and leads. Learn to tune your guitar, play barre chords, the basic lead scale, picking technique, finger exercises, and the most important chords in Rock. \$10	
LESSON THREE, METAL PROGRESSIONS: Intermediate lesson. Lead techniques like hammer, trill, bend, vibrato, chimes, and pick harmonics. Plus, licks, common chord progressions, exercises, and tips for copying songs from records. \$10	
LESSON FOUR, METAL TRICKS: Intermediate lesson. A review of basic lead techniques and all basic guitar tricks explained. Learn to get great sounds from your guitar without special effects. Plus, position power chords are explained. \$10	
LESSON FIVE, METAL LICKS: Intermediate lesson. 136 licks written in tablature and recorded at normal and slow speed. Learn to play these in all keys without changing fingering. Arranged according to my method for recalling licks. \$15	
LESSON SIX, METAL THEORY: Experienced lesson. Explains the modal system of lead playing used by Randy Rhoads. Plus, chord formulas, scale formulas, and what chord changes go with which scales. Learn to apply theory to Heavy Metal. \$10	
LESSON SEVEN: Experienced lesson. This lesson and Lesson Eight will help you apply the theory you've learned. Many of these licks are analyzed to see what scale they're from. This one features Eddie Van Halen's playing style. \$10	
LESSON EIGHT: Experienced lesson. Explains Randy Rhoads style of lead playing. This contains 17 licks and teaches you to apply theory. Plus, three new scales, vibrato bar technique, and vibrato bar adjustments to bend notes sharp. \$10	
LESSON NINE, METAL MESSAGE: All levels. Absolutely essential for getting the most from this course. This contains all six of our newsletters and answers every question that students asked over an entire year. Plus lots more! \$10	

FOREIGN COUNTRIES (except Canada) please add \$2 per lesson. All payments (including Canada) must be in US FUNDS.

CALIFORNIA RESIDENTS please add 6.5% state SALES TAX. Multiply the total times .065.

FOR FIRST CLASS POSTAGE and handling PLEASE ADD \$1 PER ORDER. Order as many lessons as you like and still only add \$1. \$1.00

MAKE CHECKS PAYABLE TO METAL METHOD. Allow 3 weeks for checks to clear. Money Orders are processed IMMEDIATELY.

Metal Method
®

SEND TO:
METAL METHOD PRODUCTIONS, INC.
BOX 687, WOODLAND HILLS, CA 91365

Name (please print)

Address Apt. No.

City

State Zip Code

HIT PARADER

Publisher
John Santangelo
Editor-In-Chief
John Shelton Ivany
Editor
Andy Secher
Managing Editor/Photo Editor
Jodi Summers Dorland
Associate Editors
Charley Crespo
Mary Jane Canetti
Assistant Editor
Sharon Liveten
Art Director
Maureen Foster
Staff Photographers
Laurie Paladino
Gary Gershoff
Advertising Director
Mitch Herskowitz
Advertising Production
Carol Olechnowich
Executive Editor
William Anderson
Cover Design/Executive Art Director
Tony Merola
General Manager
Edward Konick
Press Relations
Public I Publicity Services, Inc.

Contributing Editors
Cary Baker, Janel Bladon, Anna Cerami, Suzan Crane, Cary Darling, Liz Derringer, Jim Farber, Jim Feldman, David Gans, Ellen Zoe Golden, Troy Goldstein, Vicki Greenleaf, Bob Grossweiner, Michele Harper, Stan Hyman, Blair Jackson, Gene Kalbacher, Regan McMahon, Ed Ochs, Rob Patterson, Sally Rayl, Patty Romanowski, Andy Secher, Eliot Sekuler, Marc Shapiro, Adrienne Stone, Jodi Summers, Jeff Tamarkin, Joan Tarshis, Roy Trakin, Steve Weitzman, Dave Zimmer.

Contributing Photographers
Richard Aaron, Sheri Lynn Behr, John Bellissimo, Lisa DuBois, Harrison Funk, Gary Gershoff, Lynn Goldsmith, Bob Gruen, Kink Kume, Bob Leafe, Janet Macoska, Michael Marks, Bob Mattheu, Jeff Mayer/Rainbow, Peter Mazel, Steve Namm, Paul Natkin/Photo Reserve, Laurie Paladino, Anastasia Pantisio, Susan Phillips, Photofeatures, Ron Pownall, Marcia Resnick, Retna Photos, Ebet Roberts, Kate Simon, Bob Sorce, Eileen Sperber, Starfile, Russell Turiak, Neil Zlozower, Mark Weiss.

FEATURES

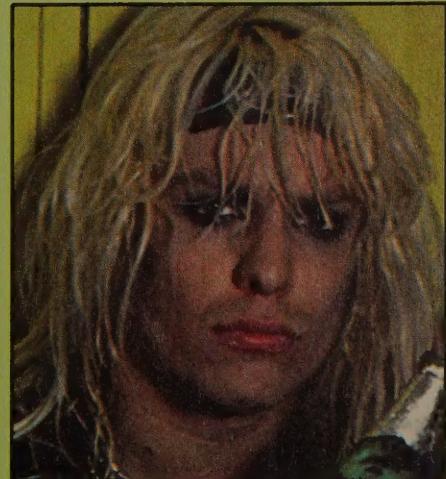
- 4 **SCORPIONS** Commitment To Excellence
- 16 **JIMMY PAGE & ROBERT PLANT** The Legends Return
- 18 **RATT** The New Breed
- 22 **CONEY HATCH** From The Looney Bin
- 24 **GIUFFRIA** Where Angels Dare
- 26 **ACCEPT** Quest For Greatness
- 40 **LOUDNESS** Beast From The East
- 44 **AEROSMITH** Rock And Roll Rebels
- 46 **BILLY IDOL** Punk Or Metal?
- 47 **JUDAS PRIEST** Delivering The Goods
- 52 **OZZY OSBOURNE** Saint Or Sinner?
- 56 **JOURNEY** Rocking To Platinum
- 60 **BLACK SABBATH** Former Vocalists Speak Out!
- 74 **DEF LEPPARD** Answer Readers' Mail
- 77 **GREAT WHITE** Going For Broke

DEPARTMENTS

- 8 **WE READ YOUR MAIL**
- 12 **HEAVY METAL HAPPENINGS**
- 29 **ROOTS: Alex Van Halen**
- 32 **CELEBRITY RATE-A-RECORD: Armored Saint**
- 42 **PICK HIT: Keel**
- 43 **SHOOTING STARS: Robin George, Q5, Fates Warning, Autograph**
- 50 **CENTERFOLD: Deep Purple**
- 58 **IMPORT REVIEWS**
- 59 **LEGENDS OF ROCK: Mountain**
- 62 **OUT TO LUNCH: Dokken**
- 64 **LIGHTS, CAMERA, ACTION!: AC/DC**
- 66 **ON THE SET WITH... Iron Maiden**
- 69 **INSTRUMENTALLY SPEAKING**
- 76 **CAUGHT IN THE ACT: Kiss**
- 78 **BEHIND THE LINES: The Hottest Backstage News And Gossip**
- 79 **SONG INDEX**

COVER STORY

34 MOTLEY CRUE *The Beginning... Or The End?*



Cover Photo: Ross Halfin

HIT PARADER (ISSN 0162-0266), is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418. Entered as Second Class Matter April 24, 1943 at the Post office at Derby, CT under the act of March 3, 1879. Second Class Postage paid at Derby, CT. ©Copyright 1985 Charlton Publications, Inc. All rights reserved. Printed in U.S.A. Subscription \$12.00 for 6 issues, 12 issues \$22.00. Subscription Manager: Gina Brunetti. Vol. 44, No. 249, June, 1985. Authorization for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, CT 06418, and accompanied by stamped self-addressed envelope. ADVERTISING DIRECTOR: Mitch Herskowitz, 441 Lexington Ave., Suite 808, New York, N.Y. 10017 (212) 490-1715. WEST COAST: Alan Lubetkin Associates, P.O. Box 441, Woodland Hills, CA 91367 (818) 346-7769. NASHVILLE: Rick Balsom, 2120 Crestmoor Rd., Nashville, TN 37215 (615) 298-3352. MAIL ORDER: Dilo, Inc., P.O. Box 355, Hewlett, NY 11557 (516) 791-5910. Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT 06418.

Distributed by Capital Distributing Co., Capital Bldg., Derby, CT 06418.

SCORPIONS

The Scorpions in action (left to right): Francis Buchholz, Rudy Schenker, Matthias Jabs.



Elliott Roberts

German Greats Roar Back Into Action With Second Live LP.

by James Curtis

My, how times have changed. The last time the Scorpions released a live album — 1978's **Tokyo Tapes** — the band was a struggling quintet who had never even toured on American shores. Now, some seven years later, the Scorpions have released one of the most eagerly anticipated live LPs of the year: a two-record set that basks in the glow of the international superstardom this German band has finally achieved.

"Not many groups in rock and roll are doing live albums anymore," vocalist Klaus Meine said. "But we are proud of what we do in concert, and we wanted to

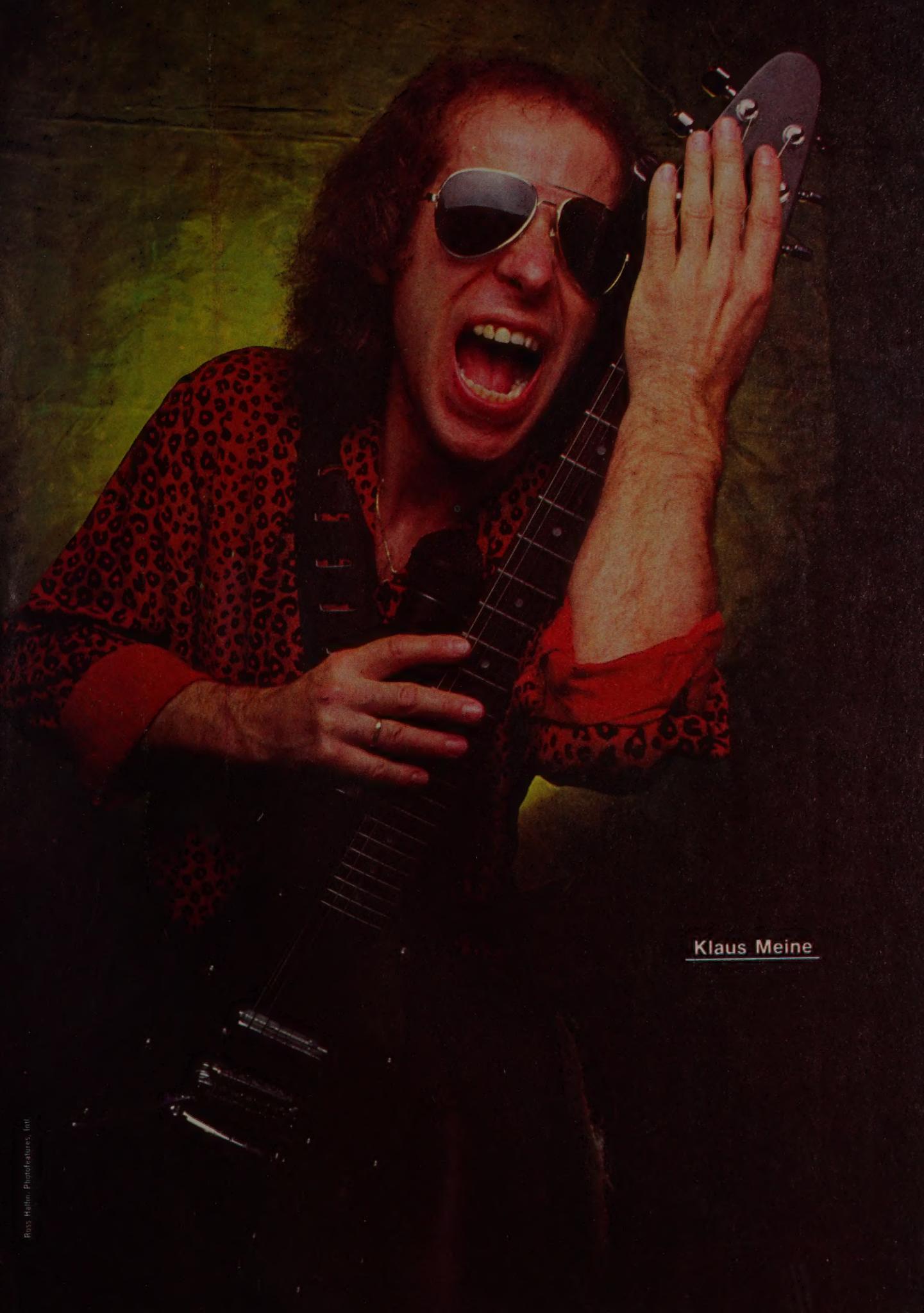
capture it on record. You really can't compare this live album with the first one we did. That one came out when Uli Roth was still in the band, and our set was very different. Since Matthias Jabs joined us we've had our greatest success. In fact, there's not one song from the **Tokyo Tapes** album that we still perform in concert."

If any band can bring back the live album from the precipice of extinction, it's the Scorpions. With their fiery double-guitar attack featuring Jabs and Rudolf Schenker, Meine's inimitable vocals and a song library that ranks among the best in the hard rock realm, the band's latest LP is much more than a mere live great-

est hits collection. It stands as a shining example of the power and excitement of rock and roll at its finest.

"We're not the most spontaneous band around," Rudy Schenker explained. "But we're not totally predictable onstage either. Our songs tend not to dissolve into jams that often, but they do have enough freedom to keep us interested every night. When you tour as often and for as long as we do, you have to put a great deal of pride into your performance. That's what we tried to capture on this album."

"We feel very much at home on the road," Meine added. "In fact, that's what the song *Coming*



Klaus Meine

Home, which is on the live album, is about. Many people think it's about getting off the road and going to our homes. Actually, it's just the opposite. We feel that we're home only when we're on stage. That's always been our attitude and it always will be. We enjoy making albums, but getting onstage in front of our fans is still the most exciting thing for us."

The Scorpions' most recent world tour ranks as the crowning achievement of the group's decade-long career. Traversing the world for nine months, playing more than 150 concerts, the Teutonic Terrors grossed an estimated \$10 million from ticket sales and revenues ranging from T-shirt concessions to the multiplatinum sales of *Love At First Sting*. To all concerned, it was a banner year.

"Our growth has been very rapid over the last few years," Klaus explained. "For so long we wondered if we would ever even get the chance to tour America. Now it's wonderful to see that we're growing bigger and bigger every year. There's so many new bands out there playing rock and roll. But our fans have stayed loyal, and we love them for that. It is a wonderful feeling to know that when we come back to America again, they'll be there waiting for us."

While the band members wait for their next world excursion to begin, there is time for relaxation and a chance to reacquaint themselves with their families. Though the members' wives frequently

"Our fans have stayed loyal, and we love them for that."

visit them on the road "to make sure we're behaving ourselves," according to drummer Herman Rarebell, the chance to return home is a rather shocking change of pace for these fun-loving metalists.

"It does take a bit of time for anyone to get accustomed to waking up in the same bed every day," Meine explained. "You get into the rhythm of the road — the travel, the hotels, the constant turmoil — so, when you get home, it's an incredibly different situation. There's no room service to bring you meals or clean up after you. If I leave a mess in the middle of the floor, there's no maid to follow me around picking it up."

While the band is at home, however, its members are never out of touch with each other or rock and roll. The group is already hard at work on material for their next studio LP, an album they hope to have out later this year. For the Scorpions, music is a constant source of pride and passion — something that has allowed Meine, Jabs, Schenker, Rarebell, and bassist Francis Buchholz to become Germany's rock and roll ambassadors to the world.

"When we first started touring,

there wasn't any other German hard rock group — even in Germany," Schenker said with a laugh. "Now the floodgates have opened. It seems that there are new bands in every town in the country, and we all think that's great. Germany has never been known as a great rock and roll country, but that's changing. I like to think that we're still the best band the country has produced, but the number of new bands out there is sort of a legacy that we'll leave behind us one day."

After 10 years of touring and recording, the Scorpions show no signs of slowing up, let alone retiring. As Meine was quick to point out. "After working so hard to get here, why would we ever want to stop?"

"I would be scared to think what we would be doing if it wasn't for music," Schenker added. "I might be a farmer or something like that. I don't think that would be as satisfying or as exciting as touring the world and entertaining hundreds of thousands of people every year. There's nothing I'd rather do than play with the Scorpions and, if I have anything to say about it, I'll still be playing my Flying V onstage when I'm old enough to be in a wheelchair." □

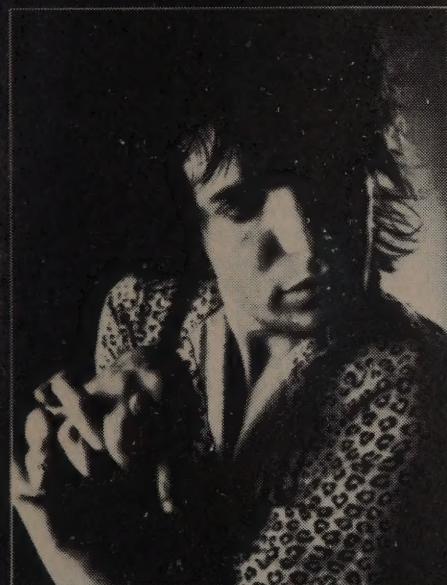


The Scorpions (left to right): Francis Buchholz, Matthias Jabs, Klaus Meine, Herman Rarebell, Rudy Schenker.

What's it like
to sleep with your
hotel room on fire?



What's it like
to be told that
you're dead?



THE LORDS OF THE NEW CHURCH THE METHOD TO OUR MADNESS

new album and cassette



We Read Your Mail



Rob Halford: Can he ride his Harley?

I bet Rob Halford of Judas Priest couldn't ride a Harley if he tried.

Big Journey Fan
St. Louis, MO

When I first heard Ozzy's *Bark At The Moon* LP, I realized how much talent he has. Not only for rock and roll, but for music itself. If all these damn religious protesters would give the poor guy a chance, they would more than likely love his music in the end. People shouldn't think of him for what he has done, but for what he is doing — creating the baddest heavy metal there is. I've been a big fan of Ozzy's for many years and after hearing *So Tired*, I couldn't believe it wasn't a number one hit.

Ken Ash
Tulare, CA

Just recently I saw this TV show where some nut referred to Cyndi Lauper — that little pea-brained runt — as "The Queen Of Rock and Roll." The day there's a better female singer than Pat Benatar is the day I have a lobotomy — and that just isn't going to happen. Pat is the greatest lady in rock and I want everyone to know it.

Mitchell Yoffe
Harrisburg, PA

I'm sick of hearing about how destructive rock and roll is to our minds. There's nothing wrong



Dokken: One reader thinks they're the best band in the land.

with my mind, I'm perfectly sane. Well, almost. So what's wrong with the preacher in Baton Rouge, Louisiana, who cancelled Ozzy's show and is trying to ban all rock from being performed there ever again? That stinks. I can imagine how the teens there feel. Personally, I'd burn him at the stake, KKK style.

Sean Kanouff
Omaha, NE

I'm getting really steamed at all those new-wave geeks walking through the high school halls wearing clothes that Helen Keller probably designed and haircuts that a person with polio did. Who do they think they are wearing fairy T-shirts that say "The Beat" and "Blue Peter." It sounds like those groups got their names from their own sexual fantasies. I think they should be shipped to Russia. By the way, could you please print a Boy George dartboard in your next issue?

Corey Leonard
Canada

I'd like to issue a challenge to each member of Kiss. The only photographs one sees of your shows you're all pouting or mugging for the camera. I defy you to allow one photograph in which you're all smiling a friendly smile rather than with your tongue hanging out or pouting at the camera. How about it? Just one smiling photograph of you fellows?

Susan Morse
Brockton, MA

Hey dudes, wake up and hear the music. I want to see more in your mag about rockin' with Dokken, the best band in the land.

The Rocker
Lakeland, FL



Every time I open a **Hit Parader**, I have to see the ugly faces of Iron Maiden. Their music stinks! They're the worst metal band of all time. Iron Maiden should go directly to hell.

Sadie Bargielotes
Brentwood, CA

I'm really a heavy metal fan, but I also think Billy Idol plays some kickass rockin' music. Why don't you ever write about him?

Chris R.
Columbus, OH

If I see another picture of Van Halen or Def Leppard, I'll either barf or dispose waste in a

shoebox and send it to you as a token of my appreciation.

Craig Dugan
Delmar, DL

Kevin DuBrow is so full of crap that you can smell him a mile away.

Anonymous
Boise, ID

David Lee Roth is the slickest, coolest and most gorgeous man that ever set foot on this earth. Sure, AC/DC is good. But compared to Van Halen, they're about as valuable as a piece of shit.

Ann Hawks
Bowling Green, KY

AMERICA'S HOT NEW ACT THAT EVERYONE IS TALKING ABOUT!

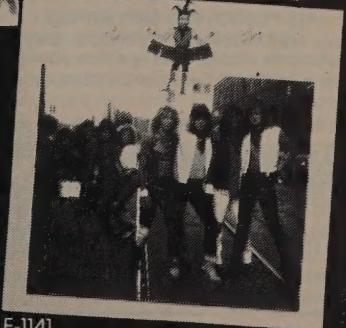
ANTIX



"GET UP, GET HAPPY"

The Debut Album
Produced By Don Dokken
And ANTIX . . . Includes:
"CAROLINE," "DAZE GONE BY," "ANYTIME"
AVAILABLE ON ALBUM & CASSETTE

MANUFACTURED AND MARKETED
BY ENIGMA RECORDS



E-1141

FAN CLUB INFO
CARE OF:



McDon Records
11566 Shelley Vista Dr.
Tujunga, CA 91042

ENIGMA CATALOG AND
ORDERING INFO:

\$1.00 (\$3.00 foreign) to:
Enigma Mail Order
P.O. Box 2896
Torrance, CA 90509 USA
Telex 503809 Enigma LA



"I SAVED \$841 ON THIS GUITAR!"



Elliot Kidd, popular recording artist 'N.Y.C.'

"I was going to pay a lot more at my local store but because I bought it through the "Musicians' Buying Service" I saved \$841 and had it delivered right to my door! YOU can save too . . . buy like the pros do and never pay list price again!"

The "Musicians' Buying Service" is a totally new concept created by musicians for musicians. For the first time, you can take advantage of volume pricing and **buy like the pros . . .** at savings that you may find unbelievable. Musical instruments and accessories of the finest quality, all factory warranteed can now be yours at a price **you can afford**. Your first purchase will probably save you many, many times the low yearly membership dues.

Now look at what your membership will bring . . .

- ★ You will get a super catalog of **OVER 350 ITEMS** Guitars, Strings, Basses, Parts, Pickups, Effects, Etc. **ALL NAME BRANDS AND WARRANTEED**, plus your own **CONFIDENTIAL LOW, LOW PRICE LIST!!!**
- ★ Your membership card which allows you to order at these great money saving prices.
- ★ **FREE "SEARCH AND SAVE SERVICE"**. If there is ever any item you want in a brand we carry that is not listed in the catalog, send us a postcard with the item you want listed and we'll rush the discount membership price back to you.
- ★ **BONUS SUPER MONEY SAVERS!** As special items become available to us at special savings prices we will send a "HOT-WIRE".
- ★ So don't miss out! If you need that tuner, or mike, or amp . . . if you've been dying to replace that guitar or bass . . . if the cost of strings has been driving you nuts . . . **GET IT NOW, BUY IT RIGHT** and save money and gasoline. Join the smart musicians and cash in on the savings.

MUSICIANS BUYING SERVICE Dept. HP685
Charlton Bldg., Derby, CT 06418

OK, I'm in. Here's my ten bucks for my one year membership to the Musicians' Buying Service.

Name _____

Address _____

City _____ State _____

Zip _____ Phone _____

I enclose \$10 check money order cash

David Lee Roth is the sexiest and most intelligent guy that ever graced the pages of any magazine. I don't know why some of your readers insist on insulting him. He does his job and he does it well. He doesn't deserve to be in the same magazine as that sick-minded slob who eats birds or those idiot devil worshippers. Van Halen rules, no matter what any of your geek

readers say about Dave. I met him in Philadelphia and he didn't say anything rude to me. I have a great deal of respect for him, and I wish people would open their eyes and see that he is not a malicious man. He's just having fun.

Romy Gack
Cape May, NJ

Mark Weiss



Diamond Dave: The slickest man ever to set foot on earth?



Ozzy Osbourne: He's just having fun.

Van Halen turns girls on, not off like Ozzy and AC/DC.

I Love Van Halen
Arcata, CA

I saw the Oz performing *Bark At The Moon* on *Solid Gold*. The audience totally flipped. I am so glad his Ozziness is finally getting the respect that should have been his years ago. My friends just look at me and say, "How can you like him? He bites bats' heads off." Can you believe it? These people have never heard any songs by him, and yet they dislike him for something he did that is totally irrelevant. Why can't people judge him for what he does instead of what he did? People, if you want to invest your money in some serious rock, then put down that Def Leppard album and latch onto an Ozzy LP. You will thank me in the end.

Ron Bissell
Erie, PA

Motley Crue are a disgusting bunch of perverts. They're an insult to rock and roll and a disgrace to humanity. I don't believe half the things they say. If all those sexual escapades were true, they'd be dead of syphilis and herpes by now. They need their mouths washed out with Sani-Flush. Why do you waste so much print on

these faggots? I thought you had more class.

Carol McFadden
Pylesville, MD

I really wish people would stop asking a number one group like Iron Maiden questions concerning "satanic influence." I'm sure Bruce Dickinson is sick and tired of hearing and answering these questions. If people have a craving to ask such stupid questions, why don't they ask Motley Crue? Bruce Dickinson probably has better things to do with his time than listen to such crap.

J.C.F.
Memphis, TN

Please tell the girl from Whittier, CA who wrote, "Move over Led Zeppelin — it's now time for Def Leppard," that she makes me puke! Tell her to get back in her crib and take her candy-ass rock and roll with her.

M. Bowling
London, KY

We're getting tired of seeing articles on stupid kiddie groups like Def Leppard. Everyone knows Twisted Sister is the best, and anyone who listens to Def Leppard is full of horse mafins.

Daryn and Brent
Riverside, New Brunswick
Canada

LEARN HEAVY METAL WITH THE STARS! RIGHT IN YOUR OWN HOME!

BASS with JOHN ENTWISTLE OF THE WHO

That's right! John Entwistle, the legendary bassist of *THE WHO*, has recorded a 2-Tape and Book course that will show you how to play the best Rock and Heavy Metal bass possible! For over 20 years, John was the foundation of one of Rock's most important bands, and he uses all this experience to teach you: Heavy Metal Technique, pick and finger style, octaves, soloing (including his legendary solo to *THE WHO'S "My Generation"*), improvising, improving your speed, harmonics, chords, how to use effects, and much more! This is your chance to take a 2-hour lesson with one of Rock's greatest legends—DON'T MISS IT!

2 TAPES & BOOK: \$35



HEAVY METAL GUITAR with ARLEN ROTH

One of the world's greatest players and teachers who's played with *Simon and Garfunkel*, *Bob Dylan*, *Phoebe Snow*, and *Rick Wakeman*, to name a few, and whose tapes, books, and columns have probably taught more guitarists than you could imagine, now teaches you true, serious Heavy Metal Guitar on this special one-hour cassette! You'll learn: Advanced Metal licks, hammer-ons and pull-offs, string bending, rapid-fire flash licks, metal scales, advanced tricks, improvising, right-hand slapping ala *VAN HALEN*, whammy bar techniques, special harmonics, and countless other "flash" styles! And at only \$12.95, it's cheaper and more jam-packed than any standard guitar lesson you'll ever take!! Tablature is included, and there's no need to read music!

1 TAPE & TABLATURE: \$12.95

HOT LICKS INSTRUCTION TAPES

We have over 100 great tapes on Rock, Lead, Advanced Lead, Blues, Country, R&B, Synth, Rock Piano, Jazz, Fusion and Bass. Send \$1 for complete catalog (sent free with any order)

YES! Please send me:

HEAVY METAL GUITAR with ARLEN ROTH (one tape) \$12.95

BASS WITH JOHN ENTWISTLE (2 tapes & book) \$35

I enclose \$ _____ Check or M.O. payable to: Hot Licks Productions, Inc. (Personal cks. allow 2-3 wks. money orders processed immed.) NYS add sales tax.

PLEASE REMEMBER TO ADD PROPER POSTAGE AND HANDLING CHARGES

Postage and Handling: \$1.25 for Heavy Metal, \$2 for John Entwistle in US and Canada
Air-Europe—\$3.00 for Heavy Metal, \$4 for Entwistle. Asia & Aust.—\$4.00 for Heavy Metal, \$5 for Entwistle. H6-85
US currency only. MO must be drawn on a US bank

To place your COD or Charge order call the HOT LICKS HOTLINE 914-763-8013 M-F 10-5 EST

Hot Licks® Productions Inc Box 337 Pound Ridge NY 10576

Name _____

Address _____

City _____ State _____ Zip _____

Charge to my VISA MasterCard

_____ Exp date _____

Cardholders Signature _____

Heavy metal happenings

by Andy Secher

Rumors continue to abound surrounding the future of Motley Crue. As detailed in this month's cover story, the band may be forced to break up due to the arrest of vocalist Vince Neil. But a new development indicates that the band now believes that Neil will be available to work with them earlier than originally expected, and they may simply wait to tour behind their new LP, **Theater Of Pain**, until Vince's legal situation is settled.

Van Halen are preparing material for their next vinyl opus. Vocalist David Lee Roth has been working on songs for the album since his journey to New Guinea late last year, and reports that "there's some real hot stuff ready." Guitarist Edward Van Halen has been spending long stretches in his home studio putting together various "noises" that the band hopes to make use of on the still-untitled disc. No, it definitely won't be called **1985**.

Judas Priest's Rob Halford reports that the stage set for the band's upcoming world tour will be simpler in design than those used on the group's past road sojourns. "We had gotten to the point where things were getting a little out of hand," he said. "The last time we needed two trucks just to transport the Metallian which stood at the back of the stage. This time we want as much emphasis on the music as on the stage show. That's something we may have gotten away from recently."

Kiss' Paul Stanley says that the group is doing all it can to help recently departed guitarist Mark St. John. St. John was forced to leave the band due to his recurring arthritic problems, but the band remains confident in his abilities and hopes to see him hook up with another band in the near future. "Mark is an incredible guitarist," Stanley said. "It's a shame he had to have the injury. We'll do all we can to make sure he has a successful career."

ZZ Top's Dusty Hill is recovering nicely from the accidental gun shot wound he suffered last December. It seems that the bassist was taking off his boots, when a derringer he kept there



Van Halen: They're preparing material for their next vinyl opus.



Make sure to watch

HIT PARADER'S HEAVY METAL HEROES

TV show, Night Flight, every
Friday night on
The USA Cable Network.





Paul Natkin/Photo Reserve

Angus Young: They're planning their next world invasion.

accidentally went off, shooting him in the stomach. Luckily, the wound proved superficial and, while it sidelined Dusty for a couple of months, he's back to full strength now according to sources close to the band.

AC/DC report that plans for their upcoming world tour are going very

Heavy Metal Headscratcher

Name the first bands the following vocalists recorded with: Ronnie James Dio, Sammy Hagar and Billy Squier.

ANSWER TO LAST MONTH'S SCRATCHER: The three vocalists who have appeared in Deep Purple are Rod Evans, Ian Gillan and David Coverdale.

Letter of the Month.

Dear Andy,

What's the story with bands like Twisted Sister and Motley Crue that wear makeup? Don't they know that only fags like Boy George and Michael Jackson are supposed to put makeup on? I say death to false metal. The only real metal bands are Metallica, Venom and Raven — everyone else stinks. People like Sabbath and Ozzy used to be good but they're too old. People like Def Leppard and Quiet Riot are just pop bands. They make me sick.

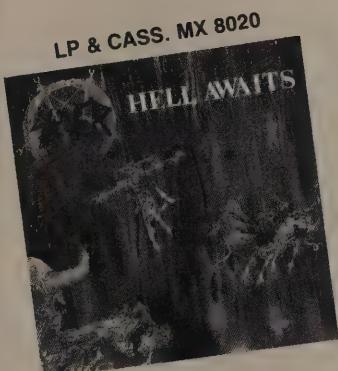
Hank Simmons
New Haven, CT

Dear Hank,

While I admire your conviction to what you would call "real" metal, I fear that your single-minded outlook is blinding you to some fine music. Sure, maybe Def Leppard isn't as heavy as Venom, but isn't it important that they managed to knock a lot of "new wave" poseurs off the radio airwaves? That alone is worth something. As far as Twisted Sister and Motley Crue wearing makeup, I don't think their appearance hinders their music one bit. In fact, I think it helps their concert performances. To me, there's a big difference between Nikki Sixx's "war paint" and Boy George's eyeliner.

From The Heaviest Band In the World Comes The Ultimate Power Metal Album

SLAYER "HELL AWAITS"



"Very Heavy"

—Sylvie Simmons, CREEM 5/84

"A Sure Must For All Hardcore Fans"
—Peter Schnell, METALLIC OVERKILL

Also Available:

SLAYER'S 1st LP "SHOW NO MERCY" LP & Cass. (E 1034) and
the Ultra Heavy "HAUNTING THE CHAPEL" E.P. (E. 1083)

ALL AVAILABLE ON THE WORLD'S HEAVIEST LABEL
METAL BLADE RECORDS!

For Catalog Send a 20¢ stamp to:

METAL BLADE RECORDS

22458 Ventura Blvd.

Suite E

Woodland Hills, CA 91364

Marketed By:

149-03 Guy R. Brewer Blvd.
Jamaica, N.Y. 11434

well. Vocalist Brian Johnson promises that while the band intends to play a selection of new material, the group's long-time supporters will not be disappointed by the band's in-concert song selection. "We'll never stop playing the old songs," he said. "I know when I go to a show I want to hear the things that I've liked for a long time. AC/DC goes back 10 years, and those old numbers are just as important as the new ones."

Japanese rockers Loudness say that their American success may open up the floodgates for a host of Oriental hard rock purveyors. "There are many great metal bands in Japan," says guitarist Akira Takasaki. "We are just lucky to be the first to have our albums released in America. Hopefully, many other bands from back home will also have new LPs released here so American rock fans can see that we know how to rock as well as anybody."

Guitar great Michael Schenker continues his so-far futile search for a new vocalist. After rejecting the opportunity to join the reformed UFO, Schenker decided to put together a new version of his Michael Schenker Group. But, the group's lineup remains a mystery. "If anyone knows of a vocalist who could work with Michael, I'd like to know about it," Schenker's manager said. "We need someone with a great voice as well as a talent for writing songs."

SEE ALL THE NEW MASTERCASTERSTM AT YOUR NEAREST VIP HONDO DEALER

Mike's Pawn Shop Birmingham, AL	Skip's Music, Inc. Sacramento, CA	Fairview Plaza Music Bowling Green, KY	Sam Ash Music Huntington Station, NY
Albert's Music City El Cajon, CA	Union Grove Music Santa Cruz, CA	Washington Music Wheaton, MD	Sam Ash Music New York, NY
Apex Music San Diego, CA	Van Nuys Music Van Nuys, CA	LaSalle Music Shop Watertown, MA	Sam Ash Music White Plains, NY
Coast Music Service Costa Mesa, CA	Citadel Music Colorado Springs, CO	Liberty Music Framingham, MA	House of Guitars Rochester, NY
Cooper's Music Riverside, CA	Villa Music Co. Denver, CO	Mr. Music Allston, MA	Matthew's Music Garden City, NY
Downey Music Co. Downey, CA	Brian Guitars New Haven, CT	Norfolk County Music Dedham, MA	Moeller Music Centers Springfield, OH
Guitar Center Hollywood, CA	LaSalle Music Shop W. Hartford, CT	Herter Music Center Bay City, MI	Portland Music Portland, OR
Guitar Center Oakland, CA	Musician's Buying Service	Herter Music Center Flint, MI	Cintioli Music Philadelphia, PA
Guitar Center San Diego, CA	New Haven, CT	Herter Music Center Saginaw, MI	Sugarman's Music Eynon, PA
Guitar Center San Francisco, CA	Earle Teat Music Dover, DE	Marshall Music Lansing, MI	Amro Music Stores, Inc. Memphis, TN
Guitar Center San Jose, CA	Dirt Cheap Music College Park, GA	Music Center Midland, MI	Chapman Hwy. Guitar Shop
Guitar Center Santa Ana, CA	Dirt Cheap Music Marietta, GA	Daddy's Junky Music Salem, NH	Knoxville, TN
Guitar Center Sherman Oaks, CA	Dirt Cheap Music Smyrna, GA	Sam Ash Music Paramus, NJ	Music Land Chattanooga, TN
Guitar Center Torrance, CA	Mega Music Norcross, GA	Jack's Music Red Bank, NJ	3 Guys Music Newport News, VA
Guitar Trader San Diego, CA	Chicago Music Co. Chicago, IL	Muscaria Music Co. Belleville, NJ	Beacock's Vancouver Music
Al Kalie Music Lakewood, CA	Makin' Music Homewood, IL	Lou Rose Music Edison, NJ	Vancouver, WA
Music Tree Morgan Hill, CA	Perry's Music Villa Park, IL	Sam Ash Music Brooklyn, NY	Guitars, Etc. Bellevue, WA
Muzik Muzik El Cajon, CA	Roselle Music Roselle, IL	Sam Ash Music Forest Hills, NY	Sound Post Walla Walla, WA
Musik World Simi Valley, CA	Thompson Music Indianapolis, IN	Sam Ash Music Hempstead, NY	Pied Piper Music Huntington, WV

HONDO'S VIP DEALERS ARE
EQUIPPED TO HANDLE ALL YOUR GUITAR NEEDS



Black Sabbath's Tony Iommi: "This is one band that learns from past mistakes."

While they refuse to discuss details, the members of Black Sabbath admit that they've found a new vocalist and will be heading into the recording studio soon. Following their ill-fated liaison with singer David Donato, Sabbath members Tony Iommi, Geezer Butler and Bill Ward were extra careful about saying who their newest recruit is. "Everyone will find out when the time is right," a band spokesperson said. "This is one band that learns from past mistakes."



Steve Granitz/Celebrity Photo

Krokus' Marc Storace: "I can't understand why radio people didn't jump all over our last record."

Krokus' Marc Storace recently expressed a bit of annoyance that the band's most recent album, *The Blitz*, didn't do better in terms of sales and radio airplay. "It's a great record," the vocalist stated. "I can't understand why radio people didn't jump all over it. It's very frustrating to make an album that you believe will make you a big star in America, then not have it do as well as you'd hoped."

Deep Purple feels that the success of its album and tour have vindicated the group's reformation. "We never really had any doubts that we would be successful with this project," bassist Roger Glover said. "But there are always those nagging doubts in the back of your mind like, 'Had people forgotten who we were?' By having the tour go as well as it has, and having the LP sell a lot of copies, we've shown that people can still recognize great rock and roll when they hear it."

Talk has again surfaced regarding a proposed Randy Rhoads greatest hits

album which would feature some material from his days with Quiet Riot, in addition to live cuts from his stint as lead guitarist for Ozzy Osbourne. While numerous problems with Rhoads' estate exist before such an album can be released, some metal heavyweights have begun exerting pressure to hurry the record's release.

Quiet Riot have expressed dismay, not only with their difficulty in attracting patrons during the Northeast leg of their recent national tour, but also with

vocalist Kevin DuBrow's roaring mouth. Other band members have reportedly told Kevin to clam up before his attitude creates bigger problems for the West Coast rockers.

Keep those cards and letters coming. (Oh yes, send photos, too). Every letter you write is read by me and our staff, and we love hearing from you more than anything else. Send your correspondences to: Andy Secher c/o Heavy Metal Happenings, Charlton Building, Derby, CT 06418. □

FameTM
MASTERCASTER



Take a look at Hondo's new guitars for 1985!!!

If you haven't noticed, Hondo's new Fame Mastercasters™ are for real! Featuring REAL Grover® Rotomatic 14-to-1 tuning machines, REAL solid ash bodies, REAL high powered X-13 single coil pickups, and the REAL world-famous, super duper Kahler Flyer™ whammy!

Take a REAL close look! Hondo did, and we got serious! Even a new solid ash bass with a Kahler whammy! Take any of our four new Mastercasters home, and, for a limited time, take our new Fame™ sunglasses along FREE! Be on the lookout! Hondo's going to change a lot in 1985!

SEE ALL THE NEW
1985 HONDOS
AT YOUR NEAREST
VIP HONDO DEALER



P.O. Box 2344 Fort Worth, Texas 76113

JIMMY PAGE & ROBERT PLANT

Former Led Zeppelin Members Emerge From Shadows To Regain Spotlight.

by Rob Andrews

Either singly or collectively, the members of Led Zeppelin were among rock and roll's greatest resources. Robert Plant, Jimmy Page, John Paul Jones and the late John Bonham each possessed a magnetism that transcended the boundaries of vinyl and the concert stage, and touched the hearts and souls of metal fans everywhere.

Unfortunately, after the demise of Zeppelin in 1980 — brought about by Bonham's death — the group's surviving members seemed to disappear into thin air. For years, nothing was seen or heard of Messrs. Plant, Page and Jones. But now, some five years after Zeppelin's end, all three have resurfaced and are making significant contributions to the rock community.

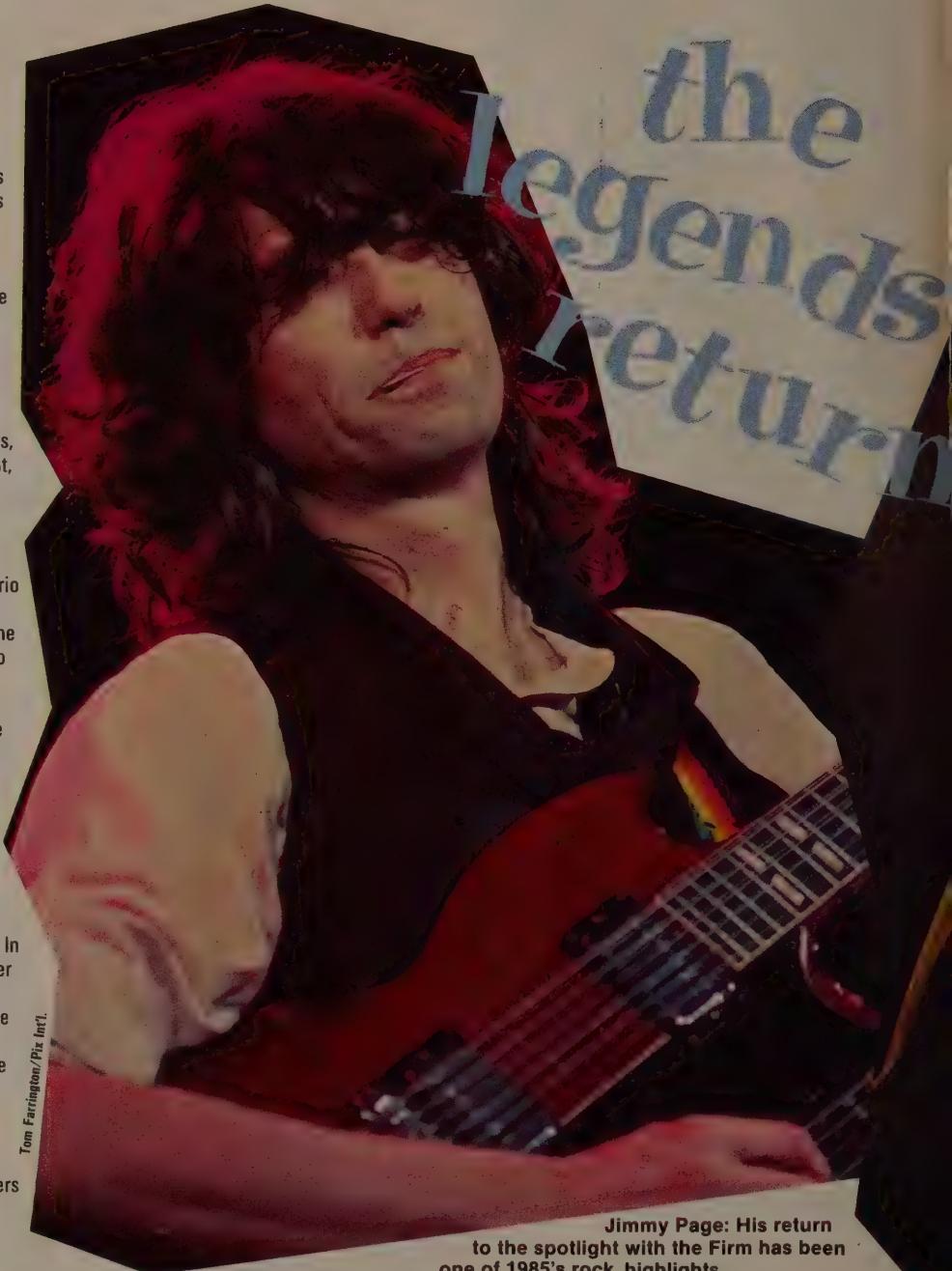
Undeniably, the most prominent of the trio has been Plant whose solo career has established the blond-tressed vocalist as one of the preeminent talents in music. His two solo discs and his recent smash

Honeydrippers EP have proven that Plant's unmistakable charisma remains in full force nearly 15 years after his initial splash on the international rock scene. While his recent ventures have won him a new and dedicated following, Plant realizes that he will never again match the success he enjoyed while part of the mighty Zep.

"I have no reason to downplay my days with Zeppelin," he said recently. "I remain extremely proud of what we accomplished. In no way do I see my solo activities as either adding to, or detracting from, the legacy which Zeppelin formed. I hope I can remove myself from the shadow of being 'Robert Plant of Led Zeppelin,' but I have no desire to ever disassociate myself from my past. My days with Led Zeppelin, and my warm feelings towards Jimmy, John Paul and Bonzo will always stay with me."

Being the first of the former Zep members to have re-emerged, Plant remains evasive when commenting about his former bandmates' recent musical efforts. When asked about the Firm, the new band Page formed with ex-Bad Company vocalist Paul Rodgers, Plant would only offer a broad smile as he slowly said, "Ah Jim ... Jimmy ... Jim Page ... James Patrick Page..." While this extremely non-committal statement was said with obvious respect and admiration, one may question if Plant feels his position as Zeppelin's premier alumnus is in jeopardy.

Of course, it must be remembered that Page and Plant did, in fact, work together on the **Honeydrippers** EP. While neither received credit on the album's sleeve, their



Jimmy Page: His return to the spotlight with the Firm has been one of 1985's rock highlights.

contributions to the record have never been denied. In fact, Page was supposedly so excited about getting back into the studio, that his contributions to the **Honeydrippers** sparked his desire to put together the Firm.

"The **Honeydrippers** was a fun thing — nothing more and nothing less," Plant said. "It was something I did for enjoyment, and that I could work with friends like Jeff (Beck) and Jimmy only made it that much more enjoyable. If the project helped Jim get back into music, I consider that a

wonderful benefit as well."

While Plant's warm personality and friendly demeanor were always a vital part of Zeppelin's charm, it was Page's dark and mysterious persona that played a more vital role in shaping the group's public image. His alleged dabbling in the occult, and admitted fascination with black magic, became staples of Zep lore. In fact, one noted British publication actually printed a story saying that, in his seclusion, Page was teaching black magic to a group of

Robert Plant at his peak with Zeppelin: "I remain extremely proud of what we accomplished."



very much into musical experimentation. He recorded a great deal of music with a wide variety of musicians. I remember him trying to get some African drum players into the studio on one occasion, and on another he called up a friend of ours looking for a horn section."

When his desire to experiment came to an end, however, Page returned to the music he knows best — loud blues-based rock and roll. His partnership with Rodgers, which had been widely discussed for a number of years prior to the pair announcing the formation of the Firm, has served to re-inspire Page to heights he hadn't reached since the early days of Zeppelin. Always rumored to be of frail health — a fact supported by his appearance at 1983 A.R.M.S. benefits — Page now seems to be in peak physical condition, something that bodes well for rock fans everywhere.

Already the Firm has performed a strenuous series of concerts, yet Page seems as eager and as strong as could be hoped for. According to Rodgers, the Firm would never have undertaken such a rigid road regimen if there was ever a question of Jimmy's physical capabilities.

"We're excited about working together," Rodgers said. "Jimmy has gotten his life together very well, and that's not easy when you haven't been on the road for five years. It's a strenuous life, especially for 'old men' like us. But we're all holding up very well,

thank you."

In light of the re-emergence of both Page and Plant, it was inevitable that the band's most reclusive member, John Paul Jones, would also make his presence felt, if not on such a grand scale. Always one to spurn the spotlight, even in Zeppelin's halcyon days, Jones recently popped up in Paul McCartney's film, *Give My Regards To Broadstreet*, playing bass in McCartney's band. Looking healthy and happy, Jones' contribution to the movie was admittedly minimal, but, for Zeppelin fans everywhere, the mere fact that he has chosen to come out of seclusion is exciting.

According to music industry insiders, Jones has begun doing a number of recording studio sessions and, in fact, sat in on a number of Page's sessions at Sol Studios. Evidently, Jones is content with his life as a "roving minstrel," playing when the mood strikes him and avoiding headlines whenever possible. It seems unlikely that he will follow the lead of Page and Plant back to center stage, but, as Plant was quick to point out, anything's possible.

"I would like to think that someday down the line John Paul, Jimmy and I could do something together," he said. "It surely would not be a Led Zeppelin project, and it might not even be for public release. We shared a very important part of our lives together, and that's something you don't quickly forget." □

apprentice sorcerers! While such blarney surely increased the magazine's circulation, during the years following the end of Zeppelin, Page was in truth hard at work on a variety of musical projects.

"Jimmy's never been far away from the field," one British informant said. "He spent a great deal of time building his own recording facility, Sol Studios, which is one of the finest studios in Britain. He was also

HAVE A STRAP ATTACK

Earth III
GUITAR STRAPS

11 Cebra Avenue
Staten Is., N.Y. 10301
(718) 981 3300
For color brochure send \$2



Ratt (left to right): Bobby Blotzer, Warren DeMartini, Stephen Pearcy, Juan Croucier, Robbin Crosby.

Richard Pasley/LGI

by Rich Sutton

BEFORE STEPHEN PEARCY WAS INFILTRATED WITH THE RABID BITE OF RATT, THE BAND'S LEAD VOCALIST WANTED TO BE A TOP FUEL DRAGSTER. IN A SENSE THAT DREAM HAD BEEN REALIZED IN THE TURBOCHARGED, HIGH-OCTANE MUSIC OF RATT'S FIRST MAJOR LABEL WAXING, *OUT OF THE CELLAR*. FROM RATT'S SUBTERRANEAN BEGINNINGS IN THE CLUBS OF SOUTHERN CALIFORNIA ON UP TO THE STREETS AND STAGES OF THEIR FIRST INTERNATIONAL TOUR, PEARCY, ALONG WITH GUITARISTS WARREN DEMARTINI AND ROBBIN CROSBY, BASSIST JUAN CROUCIER AND DRUMMER BOBBY BLOTZER HAVE BURNED RUBBER FROM SHORELINE TO SHORELINE AND LEFT SKIDMARKS ON THE HEARTS OF SCORES OF RATT-INFESTED FANS.

BUT, WHEN YOU'RE RED-LINING THE DRAGSTER OF YOUR DREAMS, HOW DO YOU WIN THE RACE WITHOUT BLOWING OUT THE ENGINE? IN A RECENT INTERVIEW, PEARCY GAVE US SOME THOUGHTS ABOUT RATT'S FOLLOWUP LP, AS WELL AS SOME MUSINGS ABOUT THE BAND'S RECENT ROAD ADVENTURES.

HIT PARADER: Some people have said that *Out of the Cellar* isn't a true heavy metal album. Why do you think it's been so well received by hardcore metal fans?

STEPHEN PEARCY: Because there's no way we're lightweights. Onstage this band is very rough; very forward and loud — however you want to put it. Then again, not all of our music is heavy metal. In fact, I'd call only one of our tunes real heavy metal.

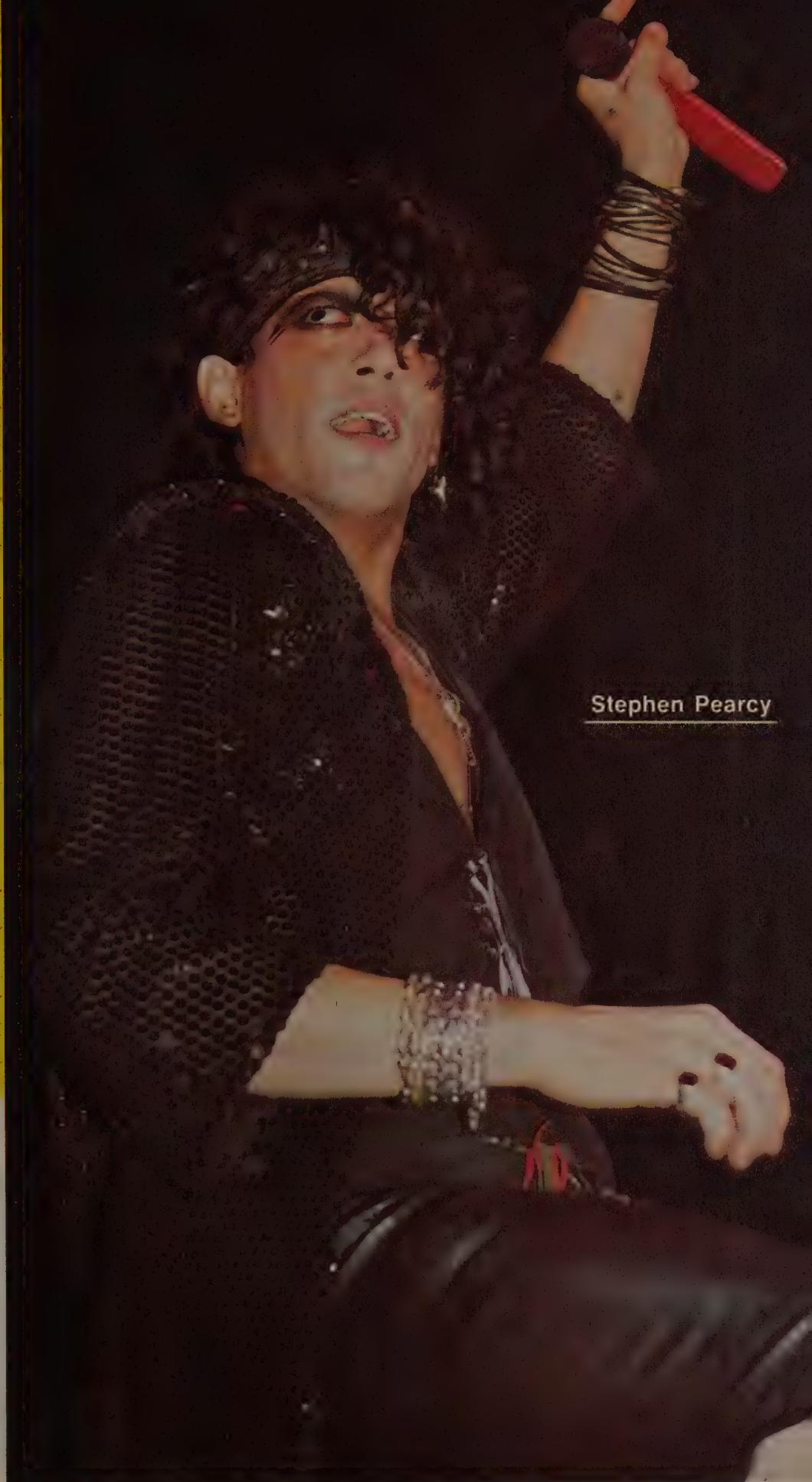
HP: We've heard that you've finished recording your

R A T

next album and that it'll be much heavier.

SP: Yeah, we're making it heavier. The songs are harder, but they retain that **Cellar** feel. Only the new music is better. The record will be much more appealing to everybody because they know our sound already and when the time comes to hear it, they'll like it. I like the new music we've come up with. It feels as if we've been somewhere and done something.

HP: It took bands like Def Leppard a number of albums to achieve the sound



Stephen Pearcy

Ebet Roberts

"Ratt is everybody's life right now."

that Ratt hit the first time out. That's a pretty impressive accomplishment for a new band.

SP: We're not that new really. People were waiting for our first record because we did an EP before that, and we were accepted on a lot of radio stations around the country. We had about 50 stations at one time playing the EP, and that's almost half the market. The album only continued the momentum we had started.

HP: Is fronting Ratt all you're planning to do for the next five years?

SP: Oh yeah! Ratt is everybody's life right now. We've worked for three-and-a-half years and this is everybody's baby. We're all caring for this band and doing things very carefully so we can make sure we have longevity. We're not a band that's just going to come out and deliver shit like some bands have done with their second albums. We're very cautious. We take time on these matters. We want to make great music

HP: Is not being in a hurry the key for the second album?

SP: Absolutely. You have to know what you're doing and not blow your load the first time. We've watched everything that goes on around us.

HP: One of the problems bands have with the second record is that they spend a long time coming up with material for the first record. Then, when it's time to make that second album, six months to a year later, the well's run dry. Was that a problem for Ratt?

SP: No, we're always writing music. We even still had some tunes that didn't make it onto *Out of the Cellar*. And those cuts are real good music.

HP: Not rejects?

SP: No. There were things we wanted on that first record so bad but, because the band was new, our produc-

cer (Beau Hill) wanted to go with the songs that he liked.

HP: Does that mean you won't use Hill on the next record?

SP: We might. It's in the works right now. We're talking among ourselves

about what's going down. But we really can't say.

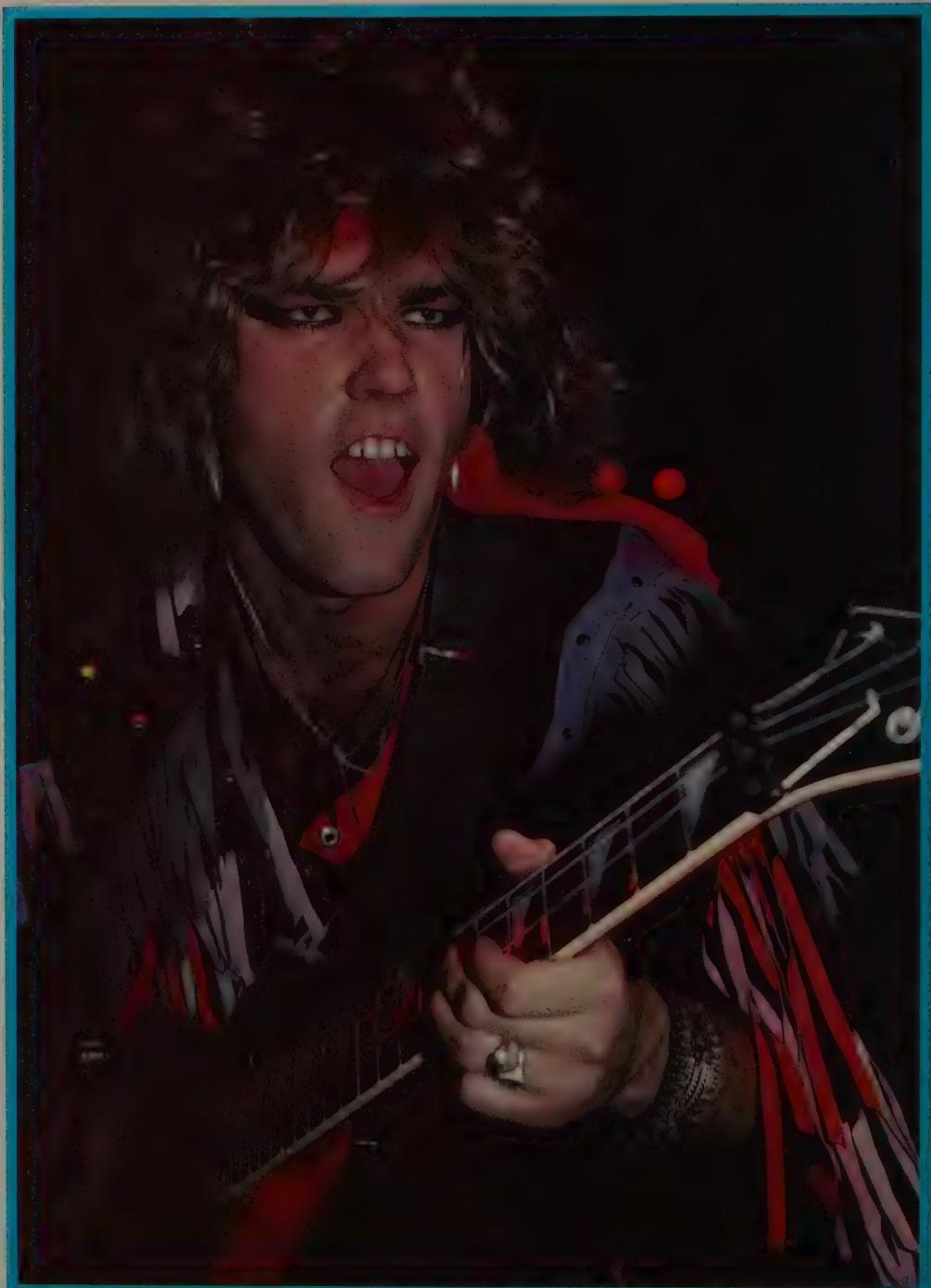
HP: Will the second record, like the first, inspire bus-loads of screaming, barely clad women to chase Ratt from hotel to hotel?

SP: Yeah, man! We call it Rattmania! It's fun. It's really crazy. It's great to know

that everyone wants to party. This is the longest party I've been to — it's lasted months.

HP: When do you think the party will end?

SP: With all those pretty girls out there, I'm not sure. We just can't say no! □



Ebet Roberts

Robbin Crosby cuts loose on stage.

GR 70 SETS



Designed to fit solid body (with or without vibrato) and thin hollow body electric guitars (usually with "stop" tailpieces) with three tuning machines on each side of the peghead. Total GR 70L tension... 90 lbs. Total GR 70XL tension... 77 lbs.

Strings		GR 70L Gauge	GR 70XL Gauge
---------	--	-----------------	------------------

E	1st	pl	.010	.009
B	2nd	pl	.013	.011
G	3rd	pl	.017	.016
D	4th	wd	.026	.024
A	5th	wd	.036	.032
E	6th	wd	.046	.042
GR 70 Sets				\$7.95

GR 90 SETS



Designed to fit solid body (with or without vibrato) electric guitars with six tuning machines on the left side of the peghead. Total GR 90L tension... 90 lbs. Total GR 90XL tension... 77 lbs.

Strings		GR 90L Gauge	GR 90XL Gauge
---------	--	-----------------	------------------

GR 90 Sets	\$7.95
-----------------------------	---------------

GR 40 SETS

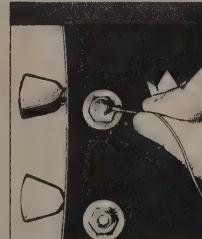


Designed to fit steel string flattop guitars with three tuning machines on each side of the peghead. Total GR 40M tension... 167 lbs. Total GR 40L tension... 141 lbs.

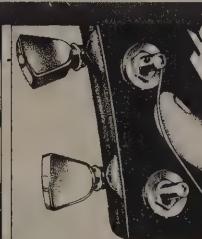
Strings		GR 40M Gauge	GR 40L Gauge
---------	--	-----------------	-----------------

E	1st	pl	.013	.012
B	2nd	pl	.017	.016
G	3rd	wd	.027	.025
D	4th	wd	.034	.032
A	5th	wd	.045	.043
E	6th	wd	.056	.053
GR 40 Sets				\$8.95

We've got the Grabbers size to fit your guitar.



Insert Grip Tip.



Bend the string.



Turn and tune.

New Gibson Grabbers® guitar strings are designed to fit Gibson and virtually every other make and model of guitar.

They're remarkably easy to string, too. All you have to do is insert the patented Grip Tip™ into the post. Bend. Then turn and tune.

So if you need new guitar strings but aren't sure about which Gibson Grabbers to buy, don't panic. Just refer to the charts then find the gauge size of the string you presently use. And that will tell you which Gibson Grabbers to buy.

Get new Gibson Grabbers for your guitar today. You'll see that we're not just stringing you along.



Gibson Accessories
a division of Norlin Industries, Inc.
1725 Fleetwood Drive
Elgin, Illinois 60120

from the looney bin



Coney Hatch (left to right): Carl Dixon, Barry Connors, Steve Shelsky, Andy Curran.

*Canadian Rockers Return To Action With **Friction**.*

by **Andy Secher**

In the world of rock and roll, a band's name often tells you all you need to know about that particular group's musical style. Say Black Sabbath and one instantly knows you're not talking about a pop band. Mention Motley Crue and one immediately knows you're not referring to the Mormon Tabernacle Choir. Well, what does that say about Coney Hatch, a Canadian band named after an English insane asylum?

"We're not really *that* crazy," said guitarist/vocalist Carl Dixon with a slightly demented grin. "Actually, our bassist, Andy Curran, came up with the name. His parents are British, and one time he was over there visiting, and they drove past this huge building called the Colney Hatch. Andy really liked the name — he figured nobody else would ever use it. So, when we got this group together in 1979, we decided to drop the 'L' and call ourselves Coney Hatch. You've got to admit, it's a bit different from all the groups who call themselves 'the something-or-others.' We enjoy standing out in a crowd."

Judging by the reaction given the band's latest album, **Friction**, it seems that Coney Hatch will have little trouble standing out in any rock and roll crowd. Dixon, Curran, guitarist Steve Shelsky and new drummer Barry Connors, have created a sharp, cutting metal sound that serves to separate them from the rest of the denim 'n leather hordes.

"We worked very hard on this LP," Dixon said. "Our last album, **Outta Hand**, gave us a real good foothold in the business, and we were determined to do everything we could to keep our momentum going. We went up to Le Studio in Quebec to work on the album, and it was perfect for us. Rush uses that studio all the time, and it's easy to understand why. It's a beautiful secluded place and there are no distractions other than your music. We brought in Max Norman (of Ozzy Osbourne and Loudness fame) to produce the LP, and that was great. He had worked with us on the last one too, and that gave us a feeling of continuity. Max knew exactly what he wanted from us, and we knew exactly what to expect from him."

The Hatch/Norman partnership proved to be a perfect tag team, resulting in such standout tracks as *He's A Champion*, *She's Gone* and *Girl From Last Night's Dream*; tracks that walk the fine line between full-bore metal mayhem and finely honed pop craftsmanship. Dixon is the first to admit that while Coney Hatch enjoys their membership among the ranks of heavy metal mashers, they don't mind throwing in a good tune or two on their albums.

"We may start with a killer riff or two, but we try to always add a degree of melody to each song," Dixon said. "There's no reason that a metal band can't write good songs and play with class. Somewhere along the line heavy metal has become synonymous with playing the same

simple chord structures over and over again. That's totally untrue as far as I'm concerned, especially when it comes to Coney Hatch."

Now that their album has been released, the guys in Coney Hatch are preparing to do what they do best — hit the road. Used to playing up to 250 dates a year on the Canadian rock and roll circuit, the band is now geared to enter the international rock market, traveling to Europe and the Orient as well as criss-crossing the North American continent.

"We've become pretty big in England," Carl stated. "We've gotten a lot of press attention, and we've had a great deal of luck there. Now we'd like to solidify our standing there while increasing our following in Canada and the States. We figure we'll be on the road for the next five or six months, and we'll be happy to stay out longer if we get the chance."

"We love touring," he added with a laugh. "I remember the last time we were on the road; we were the opening act for Iron Maiden. The last date of that tour was St. Louis and we had quite a fine time for ourselves. First, when we were on stage the guys in Maiden came out and pelted us with cream pies. We got back at them by dressing up in some of their stage gear and walking out on stage during their set. They couldn't even play their set — they had to stop until they finished laughing. That's what rock and roll is all about — having fun and playing your ass off." □

MEGAFORCE RECORDS INC.

PRESENTS

"BETTER METAL THROUGH CHEMISTRY"

WITH

BLUE CHEER



THE BEAST IS BACK MRI 1069

BRAND NEW 1985 RECORDING
by AMERICAS FIRST
HEAVY METAL BAND

WORLD WIDE MANAGEMENT & BOOKING INFORMATION

CRAZED MANAGEMENT
60 YORK ST., OLD BRIDGE, N.J.
08857 U.S.A.

MIKE BODAK ENTERTAINMENT
914-969-5283

Manufactured By

MEGAFORCE RECORDS INC.
60 YORK ST., OLD BRIDGE, N.J.
08857 U.S.A.

Distributed by

important
RECORDS DISTRIBUTORS, INC.

149-03 New York Boulevard
Jamaica, New York 11434 U.S.A.
718-995-9200

giuffria

Former Angel

Gregg Giuffria Fronts New Metal Quintet.

by Andy Secher

Back in the mid 1970s, there was a band called Angel that raised the heights of rock absurdity to levels never before imagined. Sporting glittering white costumes, six-inch platform heels and hair down to their waists, the West Coast quintet came to symbolize the comic book image of hard-rock bands shared by rock pundits of the era. Well, Angel may be gone, but as far as the band's former keyboardist Gregg Giuffria is concerned, they're far from forgotten.

"Angel was just a band years ahead of its time," said the man whose current band, Giuffria, is enjoying much of the same success that Angel had some 10 years ago. "If you look at what a lot of today's top bands are doing — the elaborate staging, the clothes, the hair — it's obvious that Angel would have fit right in. We were pioneers of theater rock with Kiss and Alice Cooper. In fact, I was playing golf with Alice the other day and we were discussing the impact our bands had on the groups of today."

"My current band was going to be called Angel," Gregg added. "I was going to find four new, young talents and make an album called *Buy Or Die*. The four original members of Angel said, 'Great, go for it.' But, just before we signed some contracts, I got bills

from the guys requiring \$50,000 each for the use of the Angel name. I said, 'The hell with that.' That's when my vocalist David Eisley said, 'Hey Gregg, let's use your name.'"

From that seed grew the band Giuffria, a hard-rocking quintet whose debut album has already spawned a chart-topping hit with the pop rocker *Call To The Heart*. While Gregg refuses to acknowledge that his new aggregation is better than Angel, he does feel that Giuffria has more artistic substance than its satin-clothed predecessor.

"There's a lot more depth to this band," Gregg explained. "I'm not saying that's better or worse, because I still love some of the things that Angel did. But we're a little more concerned with the music and a little less involved with the image. We just go out there dressed nicely and play our set. We're not wearing costumes by any means. There are a lot of bands who are far more fashion conscious than we are. We're still trying to project a bigger-than-life attitude, but that's what rock 'n' roll is all about. There's nothing wrong with that."

One of the keys to Giuffria's success, according to Gregg, is the band's delicate balance between keyboards and guitar. While keyboards have become a virtual non-entity on the current West Coast metal scene, Gregg has been careful to give his guitarist, Craig

Goldy, plenty of room to strut his stuff between Giuffria's lush keyboard fills.

"Everybody has two guitar lineups these days," Gregg said. "They don't seem to realize that, with modern technology, keyboards can give you a greater range of sound than a guitar. I'm not trying to downplay the guitar by any means, but I want people to realize that keyboards are a rock and roll instrument too. There have always been great rock and roll bands like Emerson, Lake and Palmer and Deep Purple that managed to use keyboards in a rock context, and that's what we're trying to do as well."

Ironically, in light of Gregg's professed admiration for bands that use both keyboards and guitars in their rock attack, Giuffria has landed the plum assignment of opening for Deep Purple on its tour of North America. The prospect of playing in front of 20,000 people each night for three months has road warrior Gregg salivating.

"Angel used to play 250 shows a year," he said. "Once you do that for a while it gets in your blood. I haven't done that for a couple of years and I really miss it. Touring with Purple has been great. I've known Ritchie Blackmore for a couple of years, and we've all gotten along fine. It's a great opportunity for us, and we've made the most of it. After all, I think we can rock with anybody." □



Giuffria (left to right): Chuck Wright, Craig Goldy, Gregg Giuffria, David Eisley, Alan Kriger.

HIT PARADER



Twisted Sister's Dee Snider knows that Hit Parader is the true breakfast of champions. "It's the only way to start the day," says Dee. "After my daily dose of Hit Parader I'm ready to slap on my make-up and take on the world!"

Photo by: Mark Weiss

**SAVE \$5.00
off newsstand price**

HIT PARADER Dept. HP685
Division St., Derby, CT 06418

6 ISSUES..... \$12.00

12 ISSUES..... \$22.00

Make checks, M.O. payable to Charlton Publ. Inc.

Gentlemen: Enclosed is:

Cash Check Moneyorder for a total of \$ _____

Or charge to my: MasterCard Visa



() _____
Customer Phone No.

Customer Signature

NAME _____

ADDRESS _____

Exp Date _____

(Canada Add 25% - Foreign Add 50%) month year

CITY _____ STATE _____ ZIP _____
(Please Print All Information)

Accept

by Andy Secher

The word is out on the rock and roll grapevine — Accept is destined to be the next big thing in the metal world. The hard-driving riffs and maniacal vocals presented by singer Udo Dirkschneider, bassist Peter Baltes, drummer Stefan Kaufmann and guitarists Wolf Hoffman and Jorg Fischer, have garnered an ever-growing cult following for this German quintet. Now, with the release of their latest album, *Metal Heart*, it seems that the sky's the limit for the band that has been called "the purest metal group in the world." Recently, we had the chance to talk to guitarist Hoffman about the band's new LP, as well as their plans for the future.

Chris Walter

quest
for
greatness

HP: Would you consider *Metal Heart* a continuation of the musical style utilized on past albums like *Balls To The Wall* and *Restless and Wild*?

Wolf Hoffman: Absolutely. A song like *London Leatherboys* or *Balls To The Wall* represents what Accept is trying to do musically. That's very true on songs like *Midnight Mover*. There's very little experimentation going on. We know what kind of music the fans want to hear, and the kind of songs that we play best. We're always going to do what we do best.

HP: There was a major change for the band, however, in that you used Dieter Dierks as your producer this time. Didn't you produce *Balls To The Wall* yourselves?

WH: Yes, we did. We enjoy having control of our music, but we've known Dieter for a long time. We've been involved with his production company from the very beginning, but we never had him work as our actual producer. This time we asked him to sit in and give us a little extra help, and that worked out very well. He has an amazing ear for music, and he can spot problems much quicker than we can. It's very good to have one person in the control room who's not directly responsible for making the music. Often you sit there listening to your playing rather than the song as a whole. Dieter didn't have that temptation.

HP: You've obviously read the press clips that call Accept the next superstar band. Did that put much pressure on you while you were writing and recording?

WH: It did. There are many bands who say that they only want to please themselves, and that



Accept (clockwise from top): Wolf Hoffman, Peter Baltes, Stefan Kaufmann, Udo Dirkschneider, Jorg Fischer.

Udo Dirkschneider

"We know what kind of music our fans want to hear."

they don't feel pressure. I don't see how you can't. We feel pressure because we feel we must always make our latest album better than the one before it, and improving on an album like *Balls To The Wall* isn't easy. We spent over three months writing and recording this album, which is a lot of time for a hard rock band.

HP: Why did it take so long?

WH: Basically, it took a lot of time because we wanted to make sure the songs were the best we could write. We started putting together material for **Metal Heart** when we were in Vermont at the end of our last American tour. We wrote seven songs there, then we wrote eight more when we came home to Germany. Of those 15, we recorded 12, then we had to select the 10 best to appear on the album.

HP: It sounds like there's been very little time off from music for the band.

WH: That's very true. The idea of having just a few hours off is very attractive. I'd love to get a few days off so I could head off to the Alps and ski. I find that very relaxing and, after the pressure we've been under recently, it would do me a lot of good.

HP: What do the other members of the band do for relaxation? Do they ski, too?

WH: Everyone else seems to like warm weather more than the cold. If they get time off, they'll probably head to southern France or Italy. But, for me, the snow is king. I'm not a very good skier, but it's a lot of fun. Our manager doesn't like me to ski though. She's scared that I'll crash into a tree and be unable to tour.

HP: Speaking of going on tour, we know that you're about to begin a six-month U.S. invasion. Are you planning on headlining this tour or remaining an opening act for another year or so?

WH: Of course we'd love to be in a position to headline, but we know that we're still not ready for that. We'll definitely begin this tour as an opening act and, if the album does well, hopefully we can headline some shows by tour's end. We'd much rather play on a strong bill where we know the arena will be full than play our own show where there may only be half the seats occupied.

HP: Are you concerned that the amount of time you're spending in the States will alienate your European fans?

WH: We're very concerned with that. We are a European band, and we're very proud of that. It's also true that the European fans were the ones who first supported us, and we always want to be loyal to them. But we can tour all of Europe,



Jorg and Wolf put the pedal to the metal.

including England, in two or three weeks. What are we supposed to do? It takes six months to tour America properly. Fans in the States have no idea how fortunate they are. They get to see a great deal more rock and roll than most European fans just because their country is so large.

HP: How big an influence did the first U.S. tour have on Accept's music?

WH: Musically, it didn't have much of an effect, but it did have a big effect lyrically. A lot of what we experienced, and a lot of the slang terms we picked up, made it into our lyrics on **Metal Heart**. Touring America gave us a better understanding of rock and roll and what an English-speaking audience wants. America is an incredible country. Unquestionably, touring there was the most exciting thing that ever happened to us in our career.

HP: Did it surprise you that so many American fans knew your pre-*Balls To The Wall* material?

When you played older songs like *Fast As A Shark* in concert, they seemed to get as big a reaction as the new numbers.

WH: When we first came over, we didn't know what to expect. We thought that American fans wouldn't know too many of our old songs. In fact, we felt thrilled that they knew some of the new ones! But, as we stayed on the road, we worked in some of the older things, and the response was incredible. I had been told that we had a large cult following in America, but when I heard the fans react to those songs, I knew they were right. It made us feel incredibly good. This time we'll try to throw a few more of the oldies in.

HP: How much does success mean to you?

WH: It only means something if we can achieve it by playing music we believe in. If **Metal Heart** sells a million copies that will be very satisfying to us because it's an album that doesn't compromise what Accept wants to do. □

Alex Van Halen

by Don Mueller

Each month *Hit Parader* sojourns back in time with a rock and roll celebrity. This month's time traveler is skin basher supreme, Alex Van Halen.

"Hey Dave, you seen my camera?" an out-of-breath Alex Van Halen panted as he dashed into the cluttered hotel room of bandmate David Lee Roth. "I got this chick in my room who wants me to take her picture."

"What's the hurry, man?" Roth asked in a deep, lazy voice. "Haven't you ever taken a girl's picture before?" "Not like this," Alex shot back, with a laugh. "She's promised to put the lens in some very interesting places." "Have fun, man," Roth replied casually before adding, "That Alex, such a naughty boy."

Such is life for Alex Van Halen, possibly the most gregarious hellion in VH's band of merry men. His exploits with wine, women, as well as song, have already reached what Roth dismisses as "legendary proportions." "I'm just trying to have a good time," the 29-year old drummer explained with a sheepish grin. "I mean, when you're on the road as much as we are, you kinda owe yourself a little fun every now and then. The thing is, with Van Halen, that 'now and then' seems to be pretty much all the time."

Life hasn't always been one continuous party for Alex. He — along with brother, Edward — was born in Amsterdam, Holland, into a conservative, middle-class family headed by father Jan Van Halen, a noted clarinetist who played in symphony orchestras throughout Europe. Their dad's musical influence soon had the boys studying classical piano, as well as a variety of other instruments that Alex recalled, "were all pretty boring." In fact, Al and Ed were so against studying the classics, that their very first record company bio — written by the boys themselves — described the experience thusly:

"Beaten and forced to learn classical music, the young Van Halens practiced on a stolen piano in a dank and clammy basement hovel. They slaved for hour after hour over the keyboards, their shackled wrists weakened by hunger. They secretly plotted to someday escape this mu-



Alex Van Halen: "I'm just trying to have a good time."

sical prison."

By the time Alex was 12, the VH clan had indeed escaped that "musical prison," moving from Amsterdam to Tinsel town, USA — Los Angeles. Young Al had already picked up the drums, having "borrowed" at first-point a set owned by Eddie, who subsequently was forced to pick up the guitar. "The drums were a great release," Alex said. "Even when you were a kid you could just sit there and beat the shit out of 'em. What more could you want? You didn't even have to be tuneful like you had to be with the piano or the guitar. Just making noise was enough of a reward."

It didn't take Alex long to realize that the drums could be something more than a release for his teen-age aggressions. He started taking jazz improvisation classes while studying the technique of everyone from Ginger Baker to Buddy Rich. "I tried to pick up whatever I could from whoever I saw or heard," he explained. "I wasn't too picky. I figured if a guy had two arms and ten fingers, maybe I could learn something."

It was at one of those jazz improv

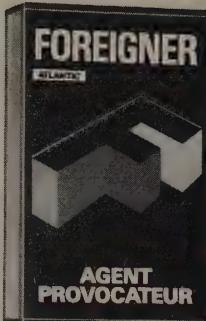
classes that Alex first met bassist Michael Anthony, and the two — along with tag-along Eddie — put together a hard-rock band called Mammoth. They soon became one of the hottest acts on the L.A. club circuit, playing at supermarket openings, wet T-shirt contests and beach parties. "That was a lot of fun," Alex explained. "But we realized that if we really wanted to go anywhere with our music we'd need to get a singer. That's when Dave stepped in. He kinda swaggered up to us one day and said, 'I think we can be good for each other.' If we knew then what we know now we woulda told him to take a hike," he laughed. "But, at the time, it seemed like a pretty good idea."

"That's when things really started happening for us. We got discovered by Ted Templeman (a Warner Bros. Records vice president, and the band's subsequent producer), put out the first album and started touring. That's the last thing I remember," he joked. "The rest has all been a blur. All I know is that I've been having the time of my life." □

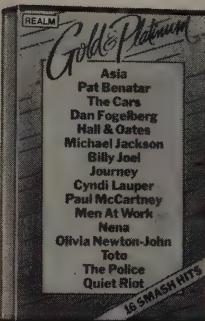
BUYOUT THE STORE



331645 Top 10 album
smash! #1 title hit;
Material Girl; Angel; etc



331967 "Excellent"—
Cash Box. Hit *I Want To Know What Love Is*



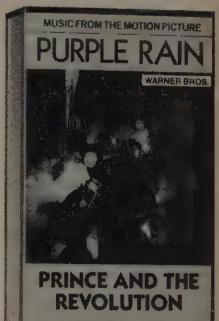
328427 Hits by Billy Joel,
Cyndi Lauper, Police, Hall & Oates, Pat Benatar.



330902 Their sensation
Wake Me Up Before You Go-Go; Like A Baby, etc



327288 Top 10 hit, *Hard Habit To Break*; hit *Stay The Night*; much more.



328435 At the top of the
charts for weeks! #1 hit *When Doves Cry; Let's Go Crazy*

314047	ASIA
332395	RICKY SKAGGS SILVER BULLET BAND COUNTRY SONGS
313734	WILLIE NELSON ALWAYS ON MY MIND
329938	TALKING HEADS Stop Making Sense
328245	QUIET RIOT Condition Critical
328237	RAY CHARLES FRIENDSHIP
332125	JOHN CONLEE "BLUE HIGHWAY"
312314	CHICAGO'S GREATEST HITS, VOL. 1 & Chicago is a registered trademark
329904	JOHN SCHNEIDER Too Good To Stop Now
321018	BILLY JOEL An Innocent Man
320713	BOB SEGER & THE SILVER BULLET BAND NIGHT MOVES
328847	DENNIS DE YOUNG DESERT MOON
317974	SQUEEZE SINGLES—45s AND UNDER
318055	FOREIGNER RECORDS
331041	ROGER HODGSON IN THE STORM
311761	QUEEN GREATEST HITS
329672	MERLE HAGGARD MIS SPIN TO THE FIRST ELEVEN
323474	BLUE OYSTER CULT THE REVOLUTION BY NIGHT
329664	WYNTON MARSALIS Hot House Flowers

SELECTIONS WITH TWO NUMBERS ARE 2-RECORD SETS OR DOUBLE-LENGTH TAPES,
AND COUNT TO TWO SELECTIONS—WRITE EACH NUMBER IN A SEPARATE BOX

314708	JOHN COUGAR AMERICAN FOOL
332411	Rick Springfield Beautiful Feelings
313031	YES CLASSIC YES
322403	TRIUMPH THUNDER SEVEN
317917	PHIL COLLINS HELLO, I MUST BE GOING
328955*	DIO The Last In Line
317875	COMMODORES ALL THE GREATEST HITS
320499	THE POLICE SYNCHRONICITY
331181*	STEPHANIE MILLS I've Got The Cure
316226	THE CLASH COMBAT ROCK
32836*	COREY HART FIRST DEFENSE
331157	ANNE MURRAY HEART OVER MIND
325928	Laura Branigan SELF CONTROL
322842	CULTURE CLUB Colour By Numbers
306225	AEROSMITH'S GREATEST HITS
300095	Electric Light Orch. ELO's Greatest Hits
322438	YES 90125
323675	OZZY OSBOURNE Bark At The Moon
323360*	RICHARD PRYOR HERE AND NOW

314443	NEIL DIAMOND 12 GREATEST HITS, VOL. 2
332387*	JACK WAGNER ALL I NEED
329953	TOTO ISOLATION
312389	AC/DC FOR THOSE ABOUT TO ROCK WE SALUTE YOU
331272	Grover Washington, Jr. INSIDE MOVES
321330	THE BEST OF TED NUGENT GREAT GONZOS
331249	RAY STEVENS THE THREE STOOGES RAY STEVENS
328534	THE NITTY GRITTY DIRT BAND PLAIN DIRT FASHION
320630	QUIET RIOT METAL HEALTH
320549	ROBERT PLANT THE PRINCIPLE OF MOMENTS
328369*	TWISTED SISTER STAY HUNGRY
331231	REBA McENTIRE My Kind Of Country
325862	RUSH GRACE UNDER PRESSURE
294843	BEST OF ZZ TOP
325845	SCORPIONS Love At First Sting
331223	GENE WATSON HEARTBREAKERS LOVE & STUFF
325803	GO-GO'S TALK SHOW
201641	JIMI HENDRIX SMASH HITS
311178	THE DOOBIE BROTHERS The Best Of The Doobies
331009*	JEFFREY OSBORNE DON'T STOP
324475	PRETENDERS Learning To Crawl
328631	RICKY SKAGGS COUNTRY BOY
324921	ORIGINAL SOUNDTRACK FOOTLOOSE
330944*	GENERAL PUBLIC ALL THE RAGE
324467	TOM PETTY & THE HEARTBREAKERS LONG AFTER DARK
306589	LINDA RONSTADT GREATEST HITS, VOL. 2
319962	LOVERBOY KEEP IT UP
324616	CYNDI LAUPER SHE'S SO UNUSUAL

314401	VAN HALEN DIVER DOWN
332338*	TEENA MARIE STARCHILD
328781	BILLY SQUIER SIGNS OF LIFE
318089	MICHAEL JACKSON THRILLER
318071	LED ZEPPELIN CODA
329177*	THE ICE CREAM CASTLE
329003*	SAMMY HAGAR VOA
325993	LARRY GATLIN & THE GATLIN BROTHERS BAND HOUSTON TO DENVER
328963	RICK JAMES REFLECTIONS
291435	LED ZEPPELIN
325738*	RATT OUT OF THE CELLAR
328948*	SHEILA E. IN THE GLAMOROUS LIFE
325704	MICKEY GALLEY CHARLY MCCLAIN IT TAKES BELIEVERS
290916	THE BEST OF EARTH WIND AND FIRE VOL. 1
324996	THE CARS HEARTBEAT CITY
246868	JIM CROCE IN THE SPOTLIGHT HIS GREATEST HITS
324954	THOMPSON TWINS INTO THE GAP
323402	CRYSTAL GAYLE Cage The Songbird
323444	MOTLEY CRUE SHOUT AT THE DEVIL
306449	REO SPEEDWAGON HI INFIDELITY
330910*	DAZZ BAND JUKEBOX
324582	VAN HALEN 1984
326512	NIGHT RANGER Midnight Madness
315192	BEST OF THE J. GEILS BAND
322933*	EDDIE MURPHY: COMEDIAN
316034	MEN AT WORK Business As Usual
323348	BLACK SABBATH BORN AGAIN
324632	JUDAS PRIEST DEFENDERS OF THE FAITH

329243	JOHN ANDERSON EYE OF A HURRICANE
328930*	JOHN WAITE NO BRAKES
323040*	JOHN PARR
328906	EXILE KENTUCKY HEARTS
324459	TOM PETTY AND THE HEARTBREAKERS HARD PROMISES
328898	HERBIE HANCOCK SOUND-SYSTEM
328831*	BANANARAMA
306241	THE DOORS GREATEST HITS
328682	LEE GREENWOOD YOU'VE GOT A GOOD LOVE COMIN'
324418*	MADONNA
328674*	KROKUS THE BLITZ
323915	BILLY IDOL REBEL YELL
315275	SURVIVOR Eye Of The Tiger
330803	EDDIE RABBITT THE BEST YEAR OF MY LIFE
315895	STRAY CATS Built For Speed
323899	THE ALAN PARSONS PROJECT
326942	JERMAINE JACKSON
323774	KENNY ROGERS 20 Greatest Hits
330878	CHAKA KHAN I FEEL FOR YOU
315788	JUDAS PRIEST SCREAMING FOR VENGEANCE
319822	DAVID BOWIE LETS DANCE
323261	LIONEL RICHIE Can't Slow Down
327148	THE JACKSON 5 GREATEST HITS
323189*	ORIGINAL SOUNDTRACK EDDIE AND THE CRUSADERS
323162	GENESIS
327130	THE BEST OF MICHAEL JACKSON
323279	BARRY MANILOW Greatest Hits, Vol. II
322917	38 SPECIAL TOUR DE FORCE

* Available on records and cassettes only

318768*	THE WHO Who's Last
318768	PRINCE 1999
324548	BARRY MANILOW GREATEST HITS
394841	ERIC CLAPTON, JEFF BECK & DR. JOHN—WHITE BOYS BLUES
288670	BOB SEGER & THE SILVER BULLET BAND LIVE BULLET
390708	ROD STEWART THE BEST OF ROD STEWART
320713	DIANNE REED All The Great Hits

305359	Bruce Springsteen THE RIVER
395350	THE BEE GEES GREATEST
322149	MICKEY GILLEY Ten Years Of Hits
397448	PETER FRAMPTON Frampton Comes Alive!
307447	Lynyrd Skynyrd Band
397448	GOLD & PLATINUM
329649	GENERAL PUBLIC ALL THE RAGE
399642	TOM PETTY & THE HEARTBREAKERS LONG AFTER DARK
326211	PETER FRAMPTON Frampton Comes Alive!
392318	STEVIE WONDER'S Original Musiquarium!
314997	LOVERBOY KEEP IT UP
354998	CYNDI LAUPER SHE'S SO UNUSUAL

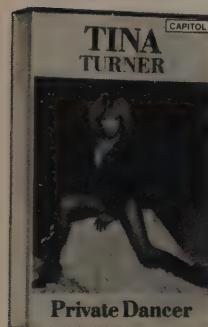
**11 ALBUMS FOR 1 CENT
PLUS A BONUS ALBUM FREE!**

If you join the Club now and agree to buy 8 more selections (at regular Club prices) in the coming 3 years

plus shipping and handling

FOR A PENNY!

plus shipping
and handling



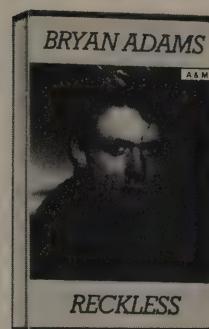
328302* #1 sensation
What's Love Got To Do With It;
hit *Let's Stay Together*; more.



331694* "Powerful!"—
Cash Box, Hit Knocking
At Your Back Door; more



330845 Her latest album
includes the smash hit *We
Belong*. Also *Ooh Ooh Song*



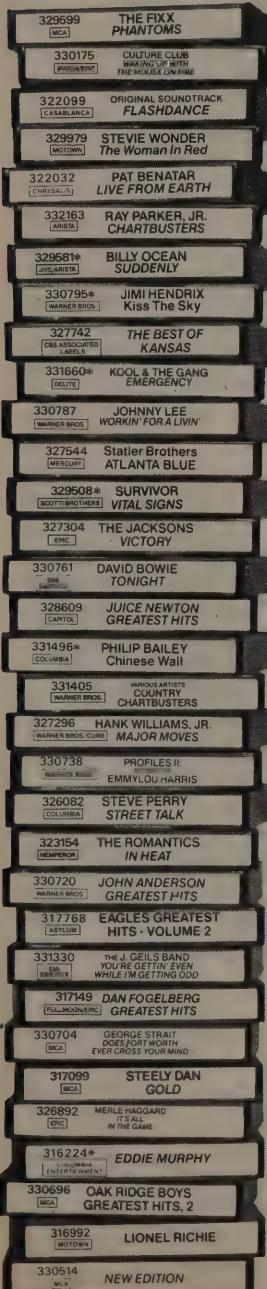
331264 "His best to
date!"—People, Top 10
hit *Run To You*; more



331348* Top 10 hit *Sea of
Love*; features Robert Plant
and Jeff Beck



326629 His biggest album
ever! #1 hit *Dancing in the
Dark*; title song; more



Yes, you're invited to go on a shopping spree and get 11 albums for only a penny! Just mail the application together with check or money order for \$1.86 as payment (that's 1¢ for your first 11 selections, plus \$1.85 for shipping and handling). In exchange, you simply agree to buy 8 more tapes or records (at regular Club prices) in the next three years—and you may cancel membership any time after doing so.

How the Club operates: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for each musical interest...plus hundreds of alternates from every field of music. In addition, up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, simply fill in the response card always provided and mail it by the date specified.

You will always have at least 10 days to make your decision. If you ever receive any Selection without having had at least 10 days in which to decide, you may return it at our expense.

The tapes and records you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multiple-unit sets and Double Selections may be somewhat higher.) And if you decide to continue as a member after completing your enrollment agreement, you'll be eligible for our money-saving bonus plan.

10-Day Free Trial: we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason whatsoever, just return everything within 10 days for a full refund and you will have no further obligation. So you risk absolutely nothing by acting now!

NOTE: all applications are subject to review and Columbia House reserves the right to reject any application.

Special Start-Your-Membership-Now Offer: you may also choose your first selection right now—and we'll give it to you for at least 60% off regular Club prices (only \$2.99). Enclose payment now and you'll receive it with your 11 introductory selections. This discount purchase reduces your membership obligation immediately—you then need buy just 7 more selections (instead of 8) in the next three years. Just check box in application and fill in the number you want.

Columbia Record & Tape Club
P.O. Box 1130, Terre Haute, Indiana 47811

I am enclosing check or money order for \$1.86 (which includes 1¢ for my 11 selections, plus \$1.85 for shipping and handling). Please accept my membership application under the terms outlined in this advertisement. I agree to buy eight more tapes or records (at regular Club prices) in the next three years—and may cancel membership at any time after doing so.

Write in numbers
of 11 selections

Send my selections in this type of recording (check one):

Cassettes Records 8-Track Cartridges

My main musical interest is (check one):

(But I may always choose from any category)

HARD ROCK SOFT ROCK POP
Van Halen, Pat Benatar, Billy Joel, Culture Club, Lionel Richie

COUNTRY EASY LISTENING CLASSICAL
Willie Nelson, Barbara Mandrell, Oak Ridge Boys Mantovani Orch., Frank Sinatra, Johnny Mathis

Mr. Mrs. Miss.

(Please Print) First Name Initial Last Name

Address _____ Apt. No. _____

City _____

State _____ Zip _____

Do you have a telephone? (Check one) Yes No 716/585

Do you have a credit card? (Check one) Yes No

Offer not available in APO, FPO, Alaska, Hawaii, Puerto Rico: write for details of alternative offer. Canadian residents serviced from Toronto.

Also send my first selection for at least 60% discount, for which I am also enclosing additional payment of \$2.99. I then need buy only 7 more (instead of 8), at regular Club prices, in the next three years.

LP9/BJ LQ1/AF LQ2/ZE LQ3/ZF

Fill in this box to get your Bonus Album

Celebrity rate à record

Armored Saint



Larry Busacca

John Bush (left) and Joey Vera of Armored Saint: "They should sell some records with teethmarks."

by Charley Crespo

John Bush and Joey Vera of Armored Saint listen to a lot of music, but most of it is real heavy. When we presented them with a pile of recently released 45s and asked them to pick a few out for review, they knew what they were getting into. As Bush said, "good heavy bands never put out 45s."

I Would Die 4 U,

Prince

Bush: I kind of like it. I like Prince's production. It sounds unique and it's got a good beat.
Vera: Get rid of it. It's kind of freaky, but too techno. I like *1999*; that's a good song. This one reeks.

Strange Frontier, Roger Taylor

Vera: It's reminiscent of David Bowie. It's definitely drug-related.
Bush: Pretty bizarre. It sounds like Bowie. Not very hooky; it's not something I'd remember. I do like Roger with Queen.

Service With A Smile, Bachman Turner Overdrive

Bush: Sounds like *Takin' Care of Business*, 1984. It lacks something.
Vera: A white sheet of paper. Totally predictable. This should be a candidate for breaking.

Tenderness, General Public

Bush: This could be a candidate for breaking even before I put it on. I don't like it. It sounds like any other new wave band.

Vera: It sounds like the Supremes. This used to be the English Beat. They should have stuck as the English Beat.

Call To The Heart, Giuffria

Bush: We used to dig Angel.

Vera: Not anymore.

Bush: Sounds like Steve Perry on lead vocals. The arrangement is very much like Journey or Steve Perry solo. It's about as emotional as my bowel movement after Ray's pizza. That's pretty heavy.

Vera: Another rip-off.

Tender Years, John Cafferty & the Beaver Brown Band

Vera: It's Bruce!

Bush: Is this Bruce Springsteen's new single? Definitely the biggest rip-off of the year.

Vera: One of them. Giuffria has the other one. Influence is one thing, but a rip-off is bullshit. That's low. Get rid of it.

Bush: If I was them, I'd be embarrassed.

Bruce, Rick Springfield

Vera: Off with his head. That song stinks.

Bush: The idea is kind of funny.

Vera: What's he singing about?

Bush: Bruce Springsteen.

Vera: That's corny.

Bush: But that's Rick Springfield.

Vera: I'm not into Simmons Drums either.

Burn For You, INXS

Vera: Simmons Drums again. Can't get away from it.

Bush: Not up our alley.

Vera: It's an unbreakable record.

Bush: But now it's got teethmarks. That's how they should sell this record — with teethmarks.

Howling At The Moon, The Ramones

Vera: It's too wimpy. They should be harder.

Bush: Playing a song like that, they've got to take off their leather jackets. They should go back to "Hey ho, let's go."

Turn Up The Radio, Autograph

Bush: It's a semiheavy beat, but then they lose it with the keyboards. A completely cornballed chorus. If that was on, I'd turn down the radio.
Vera: That's a shitty chorus; the words came out of a stupid nursery rhyme. The keyboards have to go. Leave it here. That's a candidate for breaking.

Break Down The Walls, Stone Fury

Bush: Fastway.

Vera: Isn't this Grim Reaper? Sounds like it. I like that. It's still a little lightweight on the originality side.

Bush: It's a little light on the sound, but it's probably one of the best songs we've heard today.

Something Heavy Going Down, Golden Earring

Vera: The snare sounds like a garbage can. It doesn't do anything for me. Boring.

Bush: The arrangement reminds me of Billy Idol.

Lonely School, Tommy Shaw

Bush: I wonder when was the last time he was in school.

Vera: He graduated from kindergarten last week.

Bush: Again, we used to like Tommy Shaw in Styx.

Vera: Five or six years ago. It needs violins. Sentimental crap.

Bush: But it's metal (laughs). Don't cry, Joey. Here's a Kleenex.

Vera: I hate hearing about other people's misfortunes. It's bullshit.

Bush: It's such a depressing song.

Vera: Life's rough. □

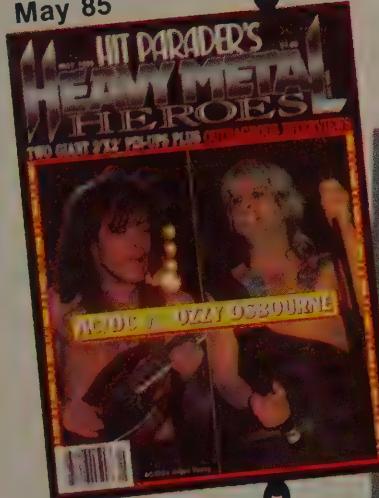
HIT PARADER'S HEAVY METAL HEROES

QUIET RIOT
VS.
IRON MAIDEN



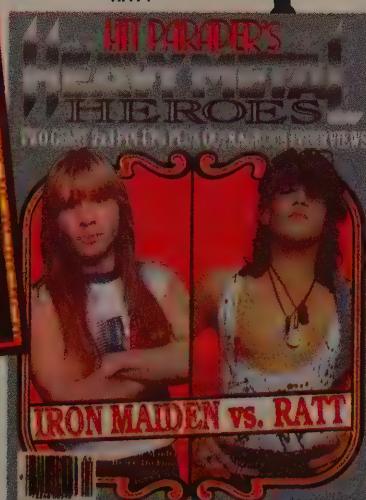
Jan. 85

May 85



AC/DC VS. OZZY

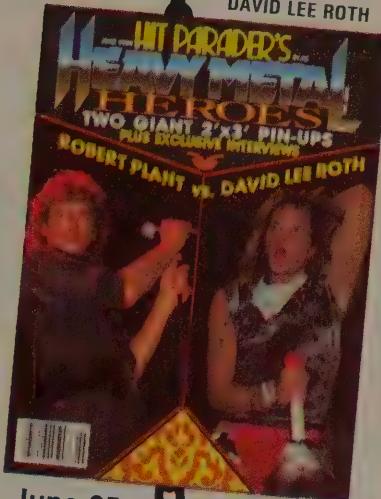
IRON MAIDEN
VS.
RATT



April 85

**ORDER TODAY
SUPPLY IS LIMITED**

ROBERT PLANT
VS.
DAVID LEE ROTH



June 85

March 85



ONLY
**\$2.50 EACH
POSTPAID**

HEAVY METAL HEROES DEPT. HP685
CHARLTON BUILDING, DERBY, CT 06418
25% - Canadian 50% - Foreign
Enclosed is \$ _____

Please rush me the following back issues

Jan. 85

April 85

March 85

May 85

June 85

(Allow 4 to 6 wks. for delivery)

(Please Print)

Name _____

Address _____

City _____ St. _____ Zip _____

MOTLEY CRUE

the



beginning...or the end?

Internal Problems Shroud Future Of West Coast Wildmen.

by James Curtis

Motley Crue has always been a band fond of living on the edge, pushing things to the limit and testing how far society, and the band members' own systems, would bend to meet the group's unique perspectives on life. Sometimes the Crue have gone too far. Their tales sexual, musical and alcoholic excess are legendary, and their often self-destructive path has served as both a concern and an amusement to those who know the men

behind the image — Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars.

As has been well-documented by now, Motley Crue stands at a critical juncture of their career. With Neil's future in jeopardy due to the traffic accident that killed his passenger and injured two others, the question must now be asked: Has the Crue's wild lifestyle brought a premature end to one of the most promising careers in the history of heavy metal?

"I don't think that Motley Crue has reached the end

of the trail, no matter what happens," a source close to the band revealed. "You've got to realize how important their careers are to the guys. They love playing rock and roll more than anything, and the success they've enjoyed over the last year or so has been incredible. They're not about to throw that away at this point."

Still, rumors persist that even before Neil's accident, Sixx, the band's unquestioned focal point and principle songwriter, was planning ways to dump the group and form a new band with Lee. Ironically, one of the names bandied about at that time as a possible member of Sixx's new group was that of Mike Monroe, the vocalist for Hanoi Rocks — the band whose drummer, Razzle, was killed in Neil's car wreck. While neither confirmation or denial of Sixx's intentions were ever given, it is apparent that despite the Crue's



incredible success, seeds of dissension were present within the band.

"I don't know how long this is going to last," Sixx said a short while back. "More importantly, I don't care. We live for today, and we try to make it to tomorrow. But we never sit around worrying about what's going to happen to us 10 years from now. That would not only be stupid, it would be a big waste of time, and one thing we never want to do is waste time."

At this point, a review of the Motley Crue story is probably called for. Formed in Los Angeles by Sixx and Lee in 1981, the band set out to be "the loudest, sickest band on the face of the planet." The band quickly recruited guitarist Mars, after reading an ad for "a crazy guitarist" in a musician's classified column. Last to come aboard was Neil, who was fronting the band Rock Candy when he caught the ever-roving eye of Sixx.

"Vince had just what we were looking for," Nikki said. "He had the attitude, the look, the stage presence. You could tell it from the back of the house. When we first approached him about joining Motley Crue, he wasn't thrilled about the idea. I think he looked at us as a bunch of bizarre muthas who were only in the business to get drunk and score with chicks. At that time he was probably right! We convinced him to come along, and I'm sure he's happy he did."

The band quickly set out to take the already overcrowded L.A. metal scene by storm. Blending its infectious pop/metal sound with an image of torn leather and unusual facial makeup, the Crue was soon playing clubs like the Troubadour and Starwood on a nightly basis. Unfortunately, despite their local success, the renaissance of heavy metal had yet to take place, and every major record company rejected the band's first demo tapes. Undaunted, the group decided to release



Nikki Sixx

their premier LP, **Too Fast Love**, on their own Leathur Records label.

"We weren't going to let the labels dictate to us," Sixx said. "We knew the material was good and that there were a lot of people out there who'd get off on it. We were determined to get that record out, and we opened a lot of people's eyes by the way we did it. We managed to sell something like 25,000 copies on our own. That's when Elektra stepped in and said, 'Hey, wait a minute. If these guys can sell that many records on their own, there's got to be something to this Motley Crue thing.'"

Upon signing with Elektra, the band became embroiled in their first conflict with the label. It seems that the record company wanted to re-release **Too Fast For Love**, while the band wanted their first major label LP to be its second album, **Shout At The Devil**. Totally out of character, the band decided that discretion was the better part of valor in this case, and agreed to have **Too Fast For Love** remixed and released.

"The label had some guy come in and work on the tapes we had," Sixx explained. "He had done more work with pop bands than real hard rock bands, and we weren't totally thrilled with some of the things he did. But when the album came out, it got a good reaction, and that was very important to us."

The reaction to **Too Fast For Love** was, in reality, mixed at best, but the album quickly shot up the charts, giving Motley Crue a commercial foothold from which to launch their metal assault. To augment the album's strength, the band constructed one of the most outrageous and controversial stage shows in rock history. With live tricks that ranged from setting Sixx's pants on fire to adorning their amps and mike stands with a variety of women's lingerie — taken from fans at the group's after-show "parties" — the band soon blossomed from a local favorite into a national

"I don't know how long this is going to last."

phenomenon.

Crisscrossing the country with the likes of Kiss and Ozzy Osbourne, the Crue established themselves as a major contender in the heavy

metal sweepstakes. All the band needed was an album that could propel them over the top. As it happened, they already had that album, **Shout At The Devil**, ready to go.

Upon its release in October 1983, the Crue instantly found themselves embroiled in another controversy — a situation that Sixx exclaimed, "this band takes to like a duck to water."

"As soon as the album came out, people were calling us satanists," Nikki said. "They were pointing at the pentagram that was on the album's cover and calling it a demonic symbol, and they were

We asked Billy Sheehan to endorse one DiMarzio bass pickup.....and he endorsed three!



This ad was supposed to feature Billy endorsing the DiMarzio Model P™ bass pickup. When we talked to him to find out what he likes about it, he said, "it's easy to make a bass loud, but it's hard to make a bass heard." He likes the DiMarzio Model P™ because it slices through the other instruments without covering them up, and does it in a way that's powerful yet tonally pleasing. Then, he went on to tell us how much he likes the new DiMarzio Active Model P™. He thinks it's the best active system he's tried, and he especially likes the fact that it uses miniature lithium batteries that hardly ever need changing. Next, he told us how much he likes the DiMarzio Model One™, particularly in the neck position. He says it's got great clarity with a super-deep low end.

Actually, it's not surprising that Billy uses 3 DiMarzio bass pickups, because he sounds like three players in one. His playing breaks tradition and furthers the evolution of the electric bass, and so do his DiMarzio pickups. If you care about your sound, don't settle for anything less than DiMarzio.

DiMarzio

PO Box 387
Staten Island, NY 10310

Billy Sheehan is the bass player for the band **Talas**. Look for the new **Talas** LP, coming soon.

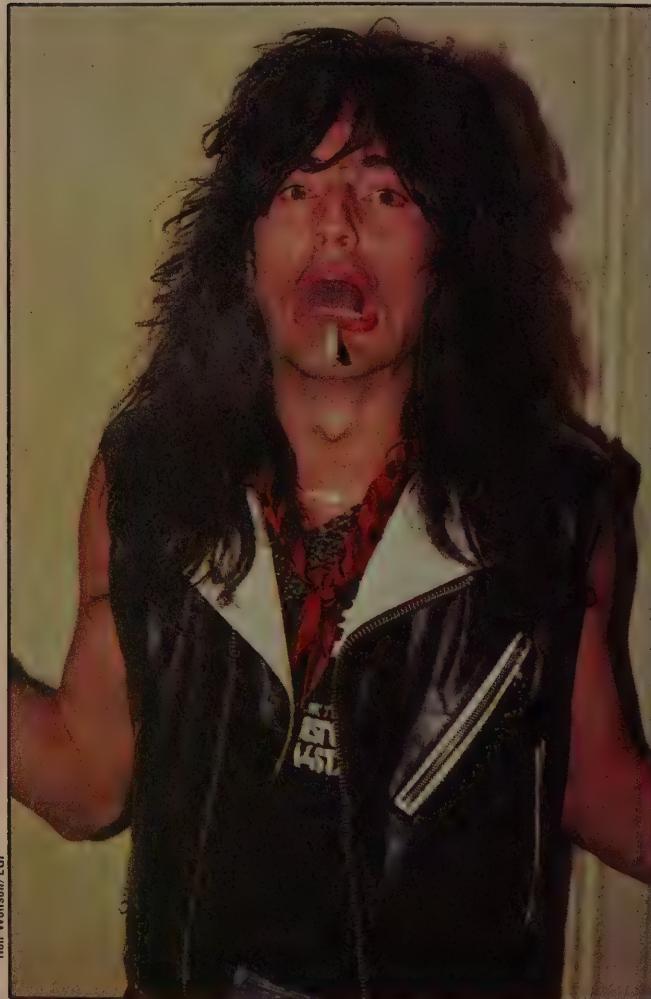
saying that the record's title proved we were trying to corrupt everybody. What a crock of shit! There was nothing demonic about **Shout At The Devil**. All we were saying was that everyone should stand up and shout at those people who were holding them down, whether it's their parents, their teachers or their bosses."

Despite the band's protestations, the swirl of controversy that surrounded the Crue only seemed to grow. Of course, reports of their backstage sexual exploits and off-the-road battles only fueled these fires of dissent. While the band never denied their love for sex and fisticuffs, the members did begin to rebel against the notion that there was little more to Motley Crue than comic book images and larger-than-life exploits — there was, they insisted, the music.

"People sometimes don't give us the credit I think we deserve," Nikki exclaimed. "We follow the tradition of great American hard rock bands who can write three-minute songs that stay with you a long time. Bands like Aerosmith and Kiss were able to do that, and so are we. For some reason bands like ours tend to get dismissed because people get caught up totally in the image. Believe me, there's a lot of thought and effort that goes into our music."

Obviously millions of fans from coast to coast agree with Sixx's analysis of the Crue's music because **Shout At The Devil** quickly rose to the apex of the charts while reaching the prestigious double-platinum plateau. "It was great to see the album do as well as it did," Sixx added. "It showed that the faith we have in what we're doing is right."

Of course, by now, the



Tommy Lee knows where there's smoke, there's fire.

Ron Wolkon/LG



Vince Neil

Crue's third album was scheduled to be released. But the problems encountered by Neil have slowed the band's upward progress to a crawl. In fact, while that album has now been completed, if Neil's legal problems linger, one must wonder if the band's members will scatter and reform in other configurations.

"Motley Crue is very important to all of us, and we've channeled virtually all of the money we've made back into the band," Sixx said. "But it's not the end-all of my life. There are other things to do, and other places to go. Someday maybe I'll slow down a little. But there's no time now for looking back." □

CIRITH UNGOL

KING OF THE DEAD

HERALDING IN A NEW
AGE OF TRUE METAL,
THEIR CRUSHING SECOND
LP HAS BEEN UNLEASHED.
A CHURNING MAELSTROM
OF CHAOS DESCENDING!



For an Enigma mail order catalog send \$1.00 (\$3.00 foreign). Enigma records are available at cool record stores everywhere. However, if your local stores are unable to obtain any Enigma release you can order it directly from Enigma via mail.

ENIGMA

Enigma Records • P.O. Box 2896
Torrance, California 90509 U.S.A.
Also available on cassette

For merchandising information
send self addressed stamped envelope to: G.M.P.
• P.O. Box 7531 • Ventura, California 93006 U.S.A.

ROCK BOTTOM PRICED IMPORTS

IMPORTED ALBUMS

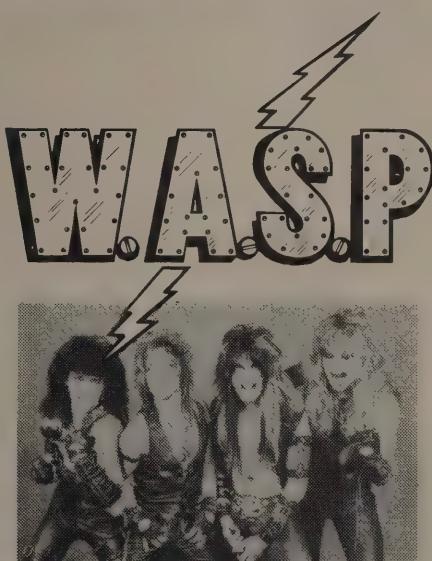
- 19.99 AC/DC Black Box (German 3LP set w/Powerage High Voltage. Dirty Deeds + poster - free 3-track EP!)
- 8.99 ACCEPT Accept (1st LP) PICTURE DISC
- 7.99 DIANNO Dianne (solo LP by ex-Iron Maiden vocalist)
- 8.99 DIO Mystery (his second Japan-only mini-album, ltd edition)
- 8.99 DIO Mystery (his second Japan-only mini-album, ltd edition)
- 8.99 DURAN DURAN Nitro Romantics (Japanese mini-album)
- 8.99 DURAN DURAN Carnival (their second Japanese mini-album)
- 8.99 DURAN DURAN The Tiger! (their third Japanese mini-album)
- 7.99 ELECTRIC SUN Earthbound (Scorpio King Roth's new band)
- 7.99 ELECTRIC SUN Fire Wind (their second release, a monster)
- 7.99 ELECTRIC SUN Beyond The Astral Skies (brand new!)
- 7.99 ELF Carolina County Ball (R.J. Dio's first band, re-issue)
- 7.99 ELF Trying To Catch The Sun (another Dio's classic, re-issue)
- 7.99 GUTTHOLD GUTTHOLD (German band, re-issue)
- 7.99 GRIM REAPER Fear No Evil (British band, their second LP)
- 8.99 IRON MAIDEN Live • One (mini-album released only in Japan)
- 7.99 IRON MAIDEN Powerslave (original high quality British press)
- 9.99 IRON MAIDEN Powerslave (British press) PICTURE DISC
- 4.99 JUDAS PRIEST Hell Bent For Leather (cassette tape)
- 4.99 JUDAS PRIEST Hell Bent For Leather (6-trk 7" mini-album)
- 11.99 KISS Double Platinum (2LP, quality European press)
- 11.99 KISS Kiss Alive Vol. 2 (2LP, quality European press)
- 7.99 KISS Animal (quality European press)
- 5.99 KISS Dynasty (quality European press)
- 5.99 KISS Kiss first album (quality European press)
- 7.99 KISS Killers (European press, not released in the USA)
- 14.99 KISS Kiss Killers (Japan 4-kins mini-album)
- 5.99 KISS Kiss Killers (quality European press, 2 more tks from European release!)
- 5.99 KISS Destroyer (quality European press)
- 14.99 KISS Lick It Up (Jap audiophile release, different cover!)
- 7.99 MANOWAR Signs Of The Hammer (latest album, British press)
- 7.99 METALLICA Ride The Lightning (second album, British press)
- 7.99 METALLICA Ride The Lightning (second album, British press)
- 7.99 MOTORHEAD Recorded live (prev. unreleased)
- 11.99 OSBOURNE OZZY Prince Of The Darkness (Japanese mini-album)
- 11.99 QUIET RIDE Live Ride (Japanese mini-album)
- 6.99 RAVEN Live (2LP set a must!)
- REBEL Stargazer (feat. John Lawton, ex-Lucifer's Friend, Uriah Heep)
- 6.99 SCORPIONS Gold Ballads (a mini-album, great!)
- 7.99 SLEEMONHEARTER Sledge (new)
- 7.99 SLADE Anarchy (quality British press)
- 7.99 VANES Syron Beast Of Evil (ceco/Polish Scandinavian metal)
- 7.99 WASP Apocalypse (latest LP, feat M. Schenker's sister Barbara)
- 7.99 WASP WASP (quality European press)
- 9.99 WHITESNAKE Slide It In (US remix) PICTURE DISC very limited!
- 7.99 WITCHFINDERS Lords Of Sin (new album)

IMPORTED 7" 45s

- All items are in nice PICTURE SLEEVES (except of picture discs naturally)
- 10.99 AC/DC Interview (2 diff discs) PICTURE DISC SET
- 11.99 IDOL Billy Idol Interview (3 diff discs) PICTURE DISC SET
- 10.99 IRON MAIDEN Talking Iron Maiden (2 diff discs) PICTURE DISC SET
- 19.99 JACKSON MICHAEL Smiles Collection (3 discs, all his hits)
- 4.99 KISS Thrills In The Night/Murder In High Heels (Jap import superb!)
- 19.99 KISS Kiss Interview (4 diff discs) PICTURE DISC SET
- 5.99 MOTÖRHEAD Killed By Death (British import) SHAPED PICTURE DISC
- 10.99 PRINCE Interview (2 diff discs) PICTURE DISC SET
- 5.99 SLADE Interview (British import) PICTURE DISC
- 5.99 U2 Interview (British import) PICTURE DISC

IMPORTED BOOKS

- (all imported from England)
- 7.99 AC/DC Hell Ain't A Bad Place To Be (complete history)
- 11.99 DEEP PURPLE An Illustrated Biography
- 11.99 DEEP PURPLE Heavy Metal Photo Book
- 9.99 DEF LEPPARD An Illustrated Biography
- 11.99 IRON MAIDEN Heavy Metal Photo Book
- 11.99 IRON MAIDEN Live (the one and only authorized book on the group! Over 200 b/w photos & 32 pages of color. VERY LIMITED!)
- 11.99 JUDAS PRIEST Heavy Metal Photo Book
- 11.99 RUSH Rush (story off)
- 5.99 WHITESNAKE Whitesnake (Story off)



ANIMAL (F**k Like A Beast)/Show No Mercy

Never released in the U.S.A., this collector's item is now available as a British import super-sound 12 in. 45, with a great picture sleeve, in a variety of colored vinyls.

EXCLUSIVELY FROM US!!!

- 5.99 WASP: Animal/Show No Mercy (red vinyl)
- 5.99 WASP: Animal/Show No Mercy (green vinyl)
- 5.99 WASP: Animal/Show No Mercy (salmon vinyl)
- 5.99 WASP: Animal/Show No Mercy (clear vinyl)
- 5.99 WASP: Animal/Show No Mercy (blue vinyl)

and, as long as stock lasts, you can also have

- 5.99 WASP: Animals/Show No Mercy (WASP-logo shaped PICTURE DISC)

Important: Please order fast — stock is very limited!!!!

IMPORTED 12" 45s

All items are in beautiful PICTURE SLEEVES (except of picture discs, naturally). Many songs are either unreleased elsewhere, or are extended or alternate remixes from album versions. Attention: Only those clearly marked CASSETTE are available in tape form, otherwise only as records!

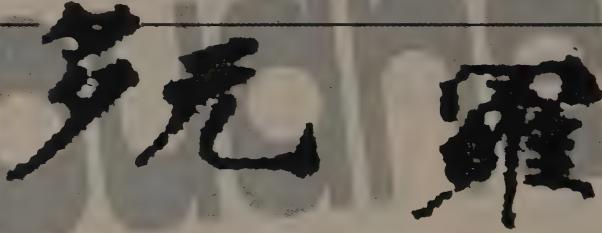
- 5.99 DIO War Rock (live) (live!)
- 5.99 DIO Myself/Can't Get Heart Out (live!)
- 4.99 DURAN DURAN Shakedown (3 track unrel tracks)
- 5.99 AC/DC Power Station (unrel tracks as above) CASSETTE
- 5.99 DIO Crypt Baby In The Wall/Losing Moon Then You Ever Had (Ltd ed.)
- 11.99 DIO Holy Diver/Exit Eyes (non-LP) (Don't) Talk To Strangers
- 5.99 DIO Rainbow In The Dark/Stand Up & Shout (live!)
- 5.99 DIO Through The Head
- 5.99 DIO War Rock (live) (live!)
- 5.99 DIO Myself/Can't Get Heart Out (live!)
- 4.99 DURAN DURAN Reflex/Reflex (ext mix) (Make Me Smile) PICTURE DISC
- 7.99 DURAN DURAN Carnival (very rare Dutch 4-1k EP + remixed hits)
- 7.99 DURAN DURAN The Wild Boys (4 diff mixes Japanese import)
- 5.99 DIO Holy Diver/Exit Eyes (non-LP) (Don't) Talk To Strangers
- 5.99 FRANKIE GOES TO HOLLYWOOD The Power of Love (+ 3 tracks)
- 5.99 IRON MAIDEN 2 Minutes To Midnight 2 pre-unrel tracks)
- 7.99 IRON MAIDEN 2 Minutes To Midnight (same as above) PICTURE DISC
- 5.99 IRON MAIDEN 2 Minutes To Midnight (same as above) KING of Twilight
- 7.99 IRON MAIDEN Acis High (same as above) PICTURE DISC
- 5.99 IRON MAIDEN Flight of Icarus (as above) PICTURE DISC
- 5.99 IRON MAIDEN Flight of Icarus (as above, Out-Of-Print) PICTURE DISC
- 5.99 IRON MAIDEN Maiden Japan (1 & 2)
- 5.99 IRON MAIDEN Maiden Japan (both tracks same as above) Limited edition)
- 5.99 IRON MAIDEN The Trooper (Cross-Eyed Mary (Limited edition))
- 5.99 IRON MAIDEN Twilight Zone/Wrathchild (Limited edition)
- 5.99 IRON MAIDEN Women in Uniform/Duster/Phantom Of The Opera (live)
- 7.99 JUDAS PRIEST Green Mansions/Black Sabbath/Phantom Of The Opera (live) (Deluxe Japan Ed.) in all, three tracks live, very limited!
- 5.99 KISS I Was Made For Loving You/Hard Times (very limited!)
- 5.99 KISS Heaven On Fire/Lonely Is The Hunter/All Hell's Breakin' Loose
- 5.99 QUEENSRYCHE Road Rash (both tracks same as above, prev. unreleased)
- 5.99 PRINCE Let's Go (I'm Your Fan) Pay On Monday (both tracks same as above, prev. unreleased)
- 5.99 METALLICA Creep/Death (as above) PICTURE DISC
- 5.99 MISSING PERSONS Words ultra-far first 4-1k EP. Out-Of-Print!!
- 5.99 MOTLEY CRUE Too Young To Die / In Love (remix) + 2 more tracks
- 5.99 MOTLEY CRUE Too Young To Die (Kiss That Rock) (Acoustic)
- 5.99 OSBOURNE OZZY So Tired/Waiting For Darkness + 3x live Bark At The Moon/Paranoid/Suicide Solution (total time 24 mins!)
- 5.99 PRINCE Let's Go (remix)
- 5.99 PRINCE Let's Go (remix)
- 5.99 PRINCE When Doves Cry (2 versions) (Seven Days)
- 5.99 PRINCE I Would Die For You/Another Lonely Xmas/Free QUEENSRYCHE Queen Of The Reich/Nightbird/Blinded/Lady Wore Black
- 7.99 SCORPIONS Still Loving You/No One Like You
- 7.99 SCORPIONS Still Loving You/Bad Boy Running Wild PICTURE DISC
- 5.99 TOKYO BLADE Madame Guillotine (British press)
- 5.99 TWISTED SISTER I Wanna Rock/Burn In Hell (2 versions) /SMF
- 5.99 TWISTED SISTER I Wanna Rock/Burn In Hell (2 versions) /SMF
- 5.99 VAN HALEN Jump/House Of Pain
- 5.99 VAN HALEN Panama/Girl Gone Bad/Dance 11/1 Clock Tick Tock
- 5.99 VAN HALEN Jump/House Of Pain
- 5.99 VAN HALEN Hot For Teacher (3-track British press)
- 5.99 WASP School Daze/Paint It Black (non-LP B-side!!)
- 5.99 WASP I Wanna Rock/Smasheroo (British import)
- 7.99 WASP I Wanna Be Somebody (British import)
- 8.99 WASP Love Machine/Paint It Black (deluxe Jap. import) PICTURE DISC
- 5.99 WHITESNAKE Give Me More Time Need Your Love So Bad (non-LP)

2.00 HEAVY METAL IMPORT CATALOG (all-new Spring 1985 edition!) If you are a serious hard-hitting collector, you can't live without it!

COMPACT A MAILORDER CATALOG
\\$2.00 record 500 catalog additional a double album (2 LP)
Same rate for postage for books. We ship UPS. All shipments insured. Full payment (check, money order) required upon order
Visa & MasterCard accepted. Sorry, no C.O.D.'s!

EARTH TUNE (Dept. H7) P.O. Box 42189 PORTLAND, OR 97242 (503) 235-5191

Japanese Rockers Invade America With Thunder In The East.



beast from the east



Akira Takasaki: "I'm very proud of my guitar playing."

by Paul Hunter

Munetaka Higuchi, Minoru Niihara, Akira Takasaki and Masayoshi Yamashita are not exactly household names on this side of the Atlantic. But ask the four young metal merchants who comprise Loudness if they expect to become

famous outside their native Japan, and the answer is a heavily accented "Yes."

"We are very anxious to become famous in Europe and America, the true homes of heavy metal," axeman Takasaki said, with the help of an interpreter. "We are very popular in Japan, and that makes us happy. But we want more than

that. We would like to be well-known names and faces in America. That would mean everything to us. We don't see why it can't happen. We believe we have the talent to be successful everywhere."

Judging by the success of Loudness' first worldwide release, *Thunder In The East*, it seems like it may be only a matter of time before this Tokyo-based quartet becomes one of the most popular heavy metal bands in the world. Despite the members' unfamiliarity with the English language, such metal anthems as *Crazy Nights*, *Run For Your Life* and *Heavy Chains* mark these Oriental head bangers as potential super stars in the hard rock world. Takasaki would only be too happy to see this prophecy fulfilled.

"We recorded *Thunder In The East* with America and Europe in mind," he explained. "We made the album in Los Angeles with Max Norman (known for his work with Ozzy Osbourne and Y&T) as the producer, and the reason we did that was to be more in touch with what's happening in heavy metal. We have some wonderful studios in Japan and, of course, we could have saved a great deal of money if we had recorded this album at home. But we've waited a long time to get to the position we are in today, and we want to take advantage of every opportunity to insure our success international."

While *Thunder In The East* is Loudness' American debut, the band's history actually dates back to 1981 when the group recorded their debut LP. Titled *The Birthday Eve*, it was the first of four albums released only in Japan. Those albums cemented the group's reputation as Japan's premier heavy metal masters, helping them usurp other homegrown decibel demons like Earthshaker, Marino and Bow Wow — all of

whom may soon be joining Loudness in the American metal sweepstakes. With a sound that mixed the over-the-top dynamics of Judas Priest with the guitar histrionics of Van Halen, Loudness' albums and concerts were soon drawing record crowds, forcing the band to expand their horizons and look fondly towards the west.

"Japan is a limited market," Akira stated. "It's a small country with only about 12 different places to play. You can't keep touring or you'll burn your audience out. You can suffer from overexposure very quickly in Japan, and that's something we didn't want to have happen to us. Instead of continually staying on the road, we made an album every six months, so every time we went on tour we had new material to play. We never made a great deal of money, but we sold nearly 100,000 copies of our albums, which is a great amount for a country like Japan. And our tours were always sold out."

"When we started to feel that we had reached a peak in Japan, that's when we seriously started considering touring in Europe and America," he added. "It was something of a gamble because no other band of our kind had ever tried to do that. We were more concerned about alienating our Japanese fans than not having success in other countries. We have a great deal of confidence in ourselves, but the fans back home are very dedicated: Their attitude towards a band is very different than that of American fans. They become quite possessive towards you. It's something we've only begun to deal with. Our

"We are very anxious to become famous in Europe and America, the true homes of heavy metal."

fans want us to become as big as we can — at least I hope so."

One of the key ingredients in insuring Loudness' success outside of the Japanese Isles will be establishing Takasaki as a guitar god of the first magnitude. Already considered another Eddie Van Halen in his native land, Akira realizes that achieving recognition as a six-string wonder on this side of the Pacific may not be so easy.

"Japanese fans tend to copy their heroes," he said. "There are so many magazines in Japan that cover every aspect of your life. There are technical journals that discuss your playing style and then dissect it for young fans, and there are fan books that delve into your personal life. I don't mind the personal side as much as the guitar magazines telling everyone how they can sound just like me. They make it sound like all you need is a certain brand of guitar and a certain type of amplifier. I like to think that there's more to it than that. I'm very proud of my playing, and I hope that rock fans outside of Japan can appreciate what I do."

Takasaki was quick to add that even more important to him than being recognized as a

great guitarist was having Loudness viewed as a special heavy metal group. "We are a band," he said. "That's more important than anyone being recognized as stars. With Loudness, our music comes before anything. If a particular song doesn't require a five-minute guitar solo, I am not going to force one in just to satisfy my ego."

While the band members' egos don't need to be stroked by unnecessary soloing, the attention focused on the group's current world tour has provided all four band members with enough ego gratification to last a lifetime. Mixing opening act assignments with a number of special headlining club appearances, Loudness have taken the metal world by storm, creating a flurry of press praise and fan fervor unseen in many a year. According to Takasaki, however, Loudness' current success is only the beginning.

"We approach this with a very dedicated attitude," he said. "We will not have any obstacles stand in our way. We are very determined to go as far as we can, and time is not even a consideration for us. We don't care if it takes months or years, Loudness will continue on. We want to be recognized as a great band by everyone everywhere." □



Loudness: "Japan is a limited market. There are only 12 places to play."

Pick hi!

KEEL

by Paul Hunter

West Coast Metallists Release The Right To Rock.

Ron Keel must surely rank as one of the best known "unknowns" in the annals of heavy metal history. Following a stint in the popular Los Angeles-area band Steeler (which included guitar whiz Yngwie Malmsteen), and a very brief liaison with Black Sabbath, Ron has finally hit the big time with his own band, Keel. According to the tall, lanky vocalist, however, he wouldn't change one thing in his long, winding road to success.

"It's been fun," Ron said. "I can honestly say that every aspect of my rock and roll career has been very entertaining. Sure, there have been some disappointments. But, as long as things have turned out okay, I'm satisfied. We're happening right now. We have a great new album out, and we have the support of some of the most prominent people in the music industry. Their support has made me feel great. It means that I'm not the only one who believes in this band."

One of Keel's principle supporters has been Kiss' Gene Simmons who took it upon himself to produce the band's first major label album, **The Right To Rock**. While Keel admits that Simmons' participation gave the new LP an extra aura of excitement, he insists that his band doesn't need outside help in order to be successful.

"It was a lot of fun to work with Gene," Keel stated. "He knows a lot about the music biz, and he has an

incredible feel for what makes a hit song. He's always been interested in young bands — hell, he practically discovered Van Halen. So, when he shows enough interest in you to produce your album, you've got to take it as quite a compliment. I feel that we would have gotten a major label deal whether Gene was associated with the record or not. But having him on our side certainly doesn't hurt."

Ron is especially appreciative of his current notoriety in light of the many pitfalls which have marked his path along the rock road. His first attempt to garner stardom was through the band Steeler, a group which released one independent LP before self-destructing in early 1984. Originally formed in Ron's hometown of Nashville, Tennessee, Steeler moved to Los Angeles in 1981 where they developed a rabid local following for their dynamic stage shows; they featured Keel's leather-lunged vocals and the guitar histrionics of Malmsteen.

"We had a lot going for us," Ron said. "But Yngwie decided to leave Steeler and join Alcatraz just when things were beginning to heat up. That set us back a little. That's when I decided to stop the group and work on some new projects. This band is the result of that."

One period of his life that Keel tends to gloss over rather quickly is

his brief stint with Black Sabbath. Following the departure of Ian Gillan, Sabbath's Tony Iommi and Geezer Butler spent a great deal of time in Los Angeles perusing the local talent in the hopes of finding a new frontman. One of their first choices was Ron, who somehow managed to alienate the two reserved British musicians almost immediately with his fast-talking, fast-living West Coast ideals.

"There really isn't much to say about that," Keel said. "There was some talk about me joining the band. Evidently word leaked out and they thought I had leaked it. That didn't please Tony and Geezer too much. They're a bit paranoid to begin with. But that's the past. I'm very happy with this band, and that's all that matters."

Keel, which also features guitarists Bryan Jay and Marc Ferrari, bassist Kenny Chaisson and drummer Bobby Marks, indeed seems to have the ingredients to make it big on the rock and roll scene. Mixing hard-driving pop melodies with metallic passion, the band has created a sound that Ron likes to call "radio metal."

"It's a sound that people can hear and get into," he said. "We're not trying to blow everyone away with our volume. Sure, we're loud, but we're tuneful as well. We don't think it's a crime to write a song that has a melody and a hook to it." □



Keel (Ron Keel, center): "I'm not the only one who believes in this band."



Autograph

Long before Autograph was a reality, lead vocalist/guitarist Steve Plunkett, guitarist Steve Isham, bassist Randy Rand and drummer Keni Richards would occasionally get away from their regular groups to jam together. They often spoke of forming a real band one day, but Plunkett had paying gigs with Wolfgang and Silver Condor, Rand played in Wolfgang and Lita Ford's band, Richards was in the Coup, and Isham was with Holly Penfield. In October, 1983, however, producer Andy Johns offered the quintet a chance to record a demo tape at the Record Plant in Los Angeles. Upon hearing the quality of the tape, the five were persuaded to quit their jobs as sidemen and session musicians in favor of a total commitment to Autograph.

At a party at the Troubadour two months later, David Lee Roth asked Richards if Autograph would be interested in opening Van Halen's 1984 tour for three months. Richards accepted, even though Autograph had never played even *one* concert before. Plunkett recalls that during the band's last rehearsal they passed the hat to collect enough gas money to make the trip to the first Van Halen gig in Jacksonville, Florida. By the time the group got to the Madison Square Garden in March, the musicianship was so tight that Autograph landed a record contract. The resulting album, *Sign In Please*, features the single *Turn Up The Radio*.



Q5

No, this isn't U2 or UB40. It's not even TKO, but that's a lot closer. These guys comprise the new Seattle-based band called Q5, short for Quintet Five.

Back in 1982, vocalist Jonathan K. teamed up with guitarist Floyd Rose to write songs and form a hard rocking band. Rose is the band's cutting edge; he invented the FR tremolo system for guitars, which is now standard equipment on Kramer guitars, including those played by Edward Van Halen. Rose and K. approached bassist Evan Sheeley, who had toured the United States and Japan in the original TKO, to play on a demo tape. Before long, Sheeley was working regularly with Rose and K., and brought guitarist Rick Pierce, a founding member of TKO, into the new band. With the addition of drummer Gary Thompson, the lineup of Q5 was finalized. The group's debut LP is *Steel The Light*, produced by Rose.

Shooting stars

by Charley Crespo



Fin Costello

Robin George

Robin George's musical start came at age 16 in his hometown of Birmingham, England, when he was recruited to play guitar in a local band that had landed a series of club dates in Germany and Denmark. Four years later, George put together Life, which featured Robin on vocals and guitar and future Judas Priest drummer Dave Holland. Before falling apart, they recorded a single, *Too Late*. Rather than continuing in a never-ending series of local bands, George kept writing and recording his own material while making industry connections and working as a studio musician. During this time, he did session work with the Climax Blues Band, guested on stage with Roy Wood, formerly of the Move, and produced Diamond Head's debut release.

Ultimately, George set out to establish himself as a performing artist. Artista Records released a mini-LP, but Bronze Records signed him to an album deal beginning with his first LP *Dangerous Music*, which features guest appearances by Holland and former Thin Lizzy vocalist/bassist Phil Lynott. Many predict George will become one of the guitar heroes of the '80s.



Fates Warning

Fates Warning started in Hartford, Connecticut, when a local copy band decided to add a second guitarist. That group was already comprised of guitarist Victor Arduini and drummer Steve Zimmerman and a bassist/vocalist no longer in the band. Jim Matheos became the band's second guitarist, even though he insisted the band drop the covers and do all original material. They compromised, rehearsing both covers and originals, gradually leaning more towards their own hardcore metal songs.

By late 1983, vocalist John Arch and bassist Jo DiBiase, both of whom had also played in local bands, joined to complete the group's present line-up. The group, then called Misfit, recorded a seven-track demo tape in January, 1984. That tape led to a debut album, and a change of moniker to Fates Warning.

Aerosmith

Rock Legends Battle Back Despite Internal Turmoil.



Ross Halfin

Steven Tyler: "Some people look at us as relics."

Whenever a discussion of American hard rock arises, one of the first names out of any knowledgeable fans' mouth is invariably Aerosmith, one of the loudest, raunchiest, most fun-loving bands ever produced by this country — or any other, for that matter. During the band's heyday in the mid-'70s, vocalist Steven Tyler, bassist Tom Hamilton, drummer Joey Kramer and guitarists Joe Perry and Brad Whitford created a vinyl legacy that turned on millions of headbangers across the globe. Then, suddenly, in 1979, it was over. Perry and Whitford split to pursue solo ventures, and a watered-down version of the band sputtered along. But, last year, word began filtering through the rock community that Aerosmith had reformed, that the Tyler/Perry feud had ground to a halt and that this Boston-based band was once again set to reclaim their title as "the bad boys of American rock." We had the chance to sit down with Perry and Tyler recently to re-examine the reasons behind Aerosmith's reformation.

rock and roll rebels

by James Curtis

Hit Parader: Many people were caught offguard by the band's reformation. It seemed that your problems cut too deep to ever be healed. What happened?

Steven Tyler: This supposed "feud" that existed between Joe and me was a bunch of bullshit. We've always been like brothers. Like brothers, we would occasionally disagree on a few things, but that's to be expected. I used to get a kick out of reading how Joe and I hated one another. We always stayed in touch, even when he was off with his Project and I was slaving away with Aerosmith.

Joe Perry: Yeah.

HP: But what prompted you to start working together?

ST: Money (laughs). No, before someone believes that, I'd better say very clearly that we're working together because we want to. All the guys in the band have agreed that we want to work together again. It's fun. We enjoy each other's company most of the time and, when we don't, we're mature enough now to handle it. Joe and I just realized that we were *supposed* to work together. It wasn't something we agreed to do. It was something that had to happen again. Aerosmith is made up of five guys who know and love each other.

JP: I agree with Steven.

HP: You returned to working together in an unusual way. Instead of going into the studio and making a new album, you spent most of last summer on the road. Isn't that an ass-backwards way of reintroducing yourself to fans?

ST: No. We felt we had to go out and show everyone that we could still kick hind-tit onstage. If we went into the studio, people would have still said, "Yeah, sure, Tyler did the vocals on one day, and the rest of the band came in the next

day." We didn't want that. We wanted to let everyone see that we were working together, and that we looked and sounded better than ever.

HP: Isn't it also true that Aerosmith was without a recording contract, and you wanted to impress the labels?

ST: That is true to a certain extent. We could have walked in and signed a new contract with a major label the day after we got the band back together, but we wanted them to know that they were getting this band in perfect working order. It's as simple as that.

HP: We've heard reports that you had some troubles on the road last year. Didn't you collapse at one of the shows?

ST: Well, that might be a little dramatic, but I was sick during part of the tour, and I stupidly decided to go on. I didn't want people to start saying, "Oh, there goes Aerosmith again, canceling shows." It was nothing serious.

HP: Tell us something about the new album.

JP: It's real good. It's Aerosmith. That's all I think you have to say about it. The guitars are there, the songs are there, Steven's voice is there. If you liked us before, you'll like us now.

ST: We put a lot of time and effort into this album. We knew that a lot of cynics would be looking to knock it. People look at us as relics in some circles, and we're determined to prove them wrong. If anything, our time apart did us a lot of good as songwriters. We have new situations and new events to draw inspiration from, and that's very healthy. Sometimes you can get so wrapped up in your own little world that you can lose sight of what's really going on around you.

HP: Joe, we know you performed a couple of the tunes from your solo LPs on tour last year. Is that something you want to continue doing?

JP: Maybe, I don't know. The rest of the guys didn't seem to mind playing them, and I think they're pretty good songs.

HP: How do you guys feel about the flood of new bands that have come along and borrowed Aerosmith's look and sound? Groups like Ratt and Motley Crue, for instance, are very quick to sight you as a big influence.

ST: I think it's great. There's only one Aerosmith, so I'm not concerned if someone else starts tying scarves around a microphone stand and wearing striped outfits. That's their business, not mine. I wish 'em all the best of luck. I can remember when we were just about the only American rock band that could sell our arenas. It makes me feel good to see that we may have touched a lot of the younger guys. That keeps rock and roll healthy.

JP: I like the guys in Ratt. I jammed with them a few months back. We played *Walkin' The Dog* and it was fun. One of their guitarists was really into my playing, and that made me feel good.

HP: What does the future hold for Aerosmith? How much longer do you want to keep playing rock and roll?

ST: What is this (laughs)? We just get rolling again and you're writing our obituary. Hey, give us a chance. We're going to be around for a long, long time, so everybody better get used to having us to kick around again. □



Steven Tyler (left) and Joe Perry: "Joe and I just realized that we were supposed to work together."

Hit Parader: Billy, how would you classify your music?

Billy Idol: It's rock and roll. What else would you call it?

HP: But do you consider yourself a new wave performer or a heavy metal practitioner?

BI: I consider myself a musician. If people want to put labels on the music I play, that's their business. But I really don't want any part of it. When I look out at the audience, I see people dressed in leather and I see them happy. That's all that matters.

HP: Do you deny that you started out in a "punk" band, Generation X?

BI: Why do I feel like you're trying to trap me into saying something I don't want to say? I don't like that. Everyone who knows my music knows I was in Generation X, so what do you want me to do, deny it? That would be totally stupid. I'm pleased with my past associations, and I'm not about to start lying about them.

HP: It's been said that you project the attitude of a star. Did you have that even before you became as successful as you are today?

BI: Success is an attitude. There are people accomplishing great things who don't believe in themselves, and there are others who are doing nothing who have a positive attitude. I was always confident about my ability.

HP: How surprised were you by the success of your last album?

BI: I don't know if you could say I was surprised. I was pleased.

HP: What about the next one? Will you try new things or are you going to stick to the style that brought you success?

BI: What style is that? I've had everything from ballads to pure rockers on my albums just so I wouldn't limit my style. I don't think I have to change my style, because it includes virtually all types of rock already.

HP: How important do you feel video was in breaking you as a major star?

BI: I enjoy making videos, and I've been able to work with some very creative and talented people who've helped me present the type of image I want. I do feel that video has helped me a great deal, but it's helped a lot of bands. It's one of the keys to the music industry these days. Without video helping to introduce a lot of new performers, the face of rock today would be very different.

HP: What is your opinion of today's rock scene?

BI: There's a lot of good music around. I enjoy going to shows and checking out what's going on.

HP: Are there any bands you don't particularly like?

BI: No, I like everybody. I don't need any enemies among musicians. I seem to already have enough within the press. □

punk or metal?

Billy Idol: "If people want to put labels on the music I play, that's their business."

Leather King Straddles The Line Between Musical Styles.

by Rick Evans

Standing onstage decked out in black leather and chains, Billy Idol would seem to be the quintessential heavy metal hero. With guitarist Steve Stevens throwing out a potpourri of hard-driving riffs, and the rest of his band cranking out licks that possess more bite than a great white shark, it's hard to understand the growing controversy that surrounds Idol and his music. Is this blond rocker a true-blue metal merchant, or is he nothing more than a punk masquerading in metal clothing? We figured there was only one way to answer the question — ask Billy Idol, himself.

Judas Priest

delivering the goods

by Paul Hunter

The mild southerly breezes gently shake the lush vegetation and carry the smell of the nearby sea to the noses of everyone vacationing on the Spanish island of Ibiza. This is the land of dreams — a retreat for the wealthy where beautiful people with bronze tans and skimpy bathing suits are everywhere. It's one of the last places on earth you'd expect to find a heavy metal band hard at work. But then, Judas Priest has never been your conventional heavy metal band.

Deep in the bowels of Ibiza Sound Studios, located in the island's foothills, guitarists K.K. Downing and Glenn Tipton are feverishly working out a short solo destined to appear on one of the tracks of Priest's forthcoming LP. Once the work is finished, it will sound like thirty seconds of pure axe mayhem. But, for the band's two guitarists, every note must be carefully analyzed and planned out.

"We try to take the time we have for a solo and then divide it in half," Tipton explained. "Then we plan our line of attack. Maybe Ken (Downing) will go into the studio first and lay down something hot. Then, he'll come back with a smile on his face and say, 'Top that, mate.' Then it'll be my turn to go in and do my part. Then he'll go back in and try to top me. It's a friendly rivalry, but it's effective in getting us to achieve what we want. We think about our solos a great deal before we play them. That's one of the reasons we stick to them fairly closely when we get in a concert situation."

Rob Halford



K.K. Downing

"There are basically two schools of guitar soloing," K.K. quickly added. "One you can call the Jimmy Page school. That's where you plan your solos in the studio and then try to play them live every night. The other is the free-form school where you play something different every night. Ritchie Blackmore is an example of that style of playing. I like to think of Glenn and myself as being somewhere in the middle. We do spend a great deal of time plotting out our playing, but we try to keep a degree of spontaneity in our shows as well. I think we've hit the perfect mix."

Few guitarists in rock history have done more for advancing the six-string art than this pair of axe slingers from Birmingham, England. While rock guitar has always been characterized by the "solo star" à la Hendrix, Van Halen and Rhoads, the pair of Tipton and Downing, working in perfect conjunction, have given rise to the double-guitar attack that seems to be proliferating like never before.

"There are certain things you can accomplish with a two-guitar lineup that simply can't be done with one guitarist, no matter how good he may be," Glenn explained. "When two guitarists begin working on the same wave-length, the power of a band's attack is geometrically increased. There's no way to have an 'off night' because you always have someone there pushing you to achieve something great. That's the strength of what we do in Judas Priest."

"I don't know if we're really responsible for twin lead guitar bands," K.K. explained. "I

will admit that before we came along most groups with two guitarists had one man playing rhythm and the other playing lead. We've blended the two roles. I think that one of the most overlooked skills we have is our ability to play rhythm guitar as well as lead. When one of us is playing a solo, the other one isn't standing around, he's playing rhythm."

Both Glenn and K.K. feel that their playing has progressed tremendously over the years. While Priest's music has retained the full-bore intensity that has always been its trademark, their skills have become more imaginative as their metal attack has expanded from its basic three-chord roots.

"We still feel totally committed to Judas Priest."

"So many people think that heavy metal is nothing more than stringing a couple of chord patterns together," Tipton said. "That's rubbish. If you look back over the history of rock and roll, many of the most acclaimed instrumentalists have been hard rock guitarists. I'm not saying that we should be placed alongside them, but we do deserve to be given credit as people who do more than play conventional heavy metal riffs. On albums like *Screaming For Vengeance* and *Defenders Of The Faith*, we've brought many

interesting elements into the music. I don't know if we've received the credit we deserve for that."

"We don't crave that much attention," he added. "We're surely not publicity seekers. We've been playing professionally for over a decade and, with a band like Priest, we've grown quite used to receiving our share of negative press. But those who don't acknowledge the growth of both our playing and the band's music over the years are missing out on the truth. We make no excuses for Judas Priest, and none are needed. But it would be nice if we could be viewed on our own merits as a band and not merely lumped with every other heavy metal band."

Despite the fact that both Tipton and Downing have been playing with Priest for nearly a dozen years, neither can foresee a time when he will be prepared to give up rock and roll. For them, Judas Priest isn't a band, it's a way of life.

"Why should we consider giving this up?" Downing said. "We've taken very good care of ourselves over the years and, more importantly, we still feel totally committed to Judas Priest. There were times over the years when I wondered if all the hard work and effort was worth it — especially when we weren't enjoying that much success. But today, when the band is bigger than ever before, we'd have to be crazy to even think about quitting. Judas Priest may be many things," he added with a laugh, "but one thing we're not is crazy." □

Neil Zlozower



K.K. Downing and Glenn Tipton: "There are certain things two guitarists can accomplish that can't be done by one man — no matter how good he is."

HIT PARADER

Deep Purple



saint or sinner?

The "New" Oz Proves To Be Same Metal Madman with **The Ultimate Sin.**

by Andy Secher

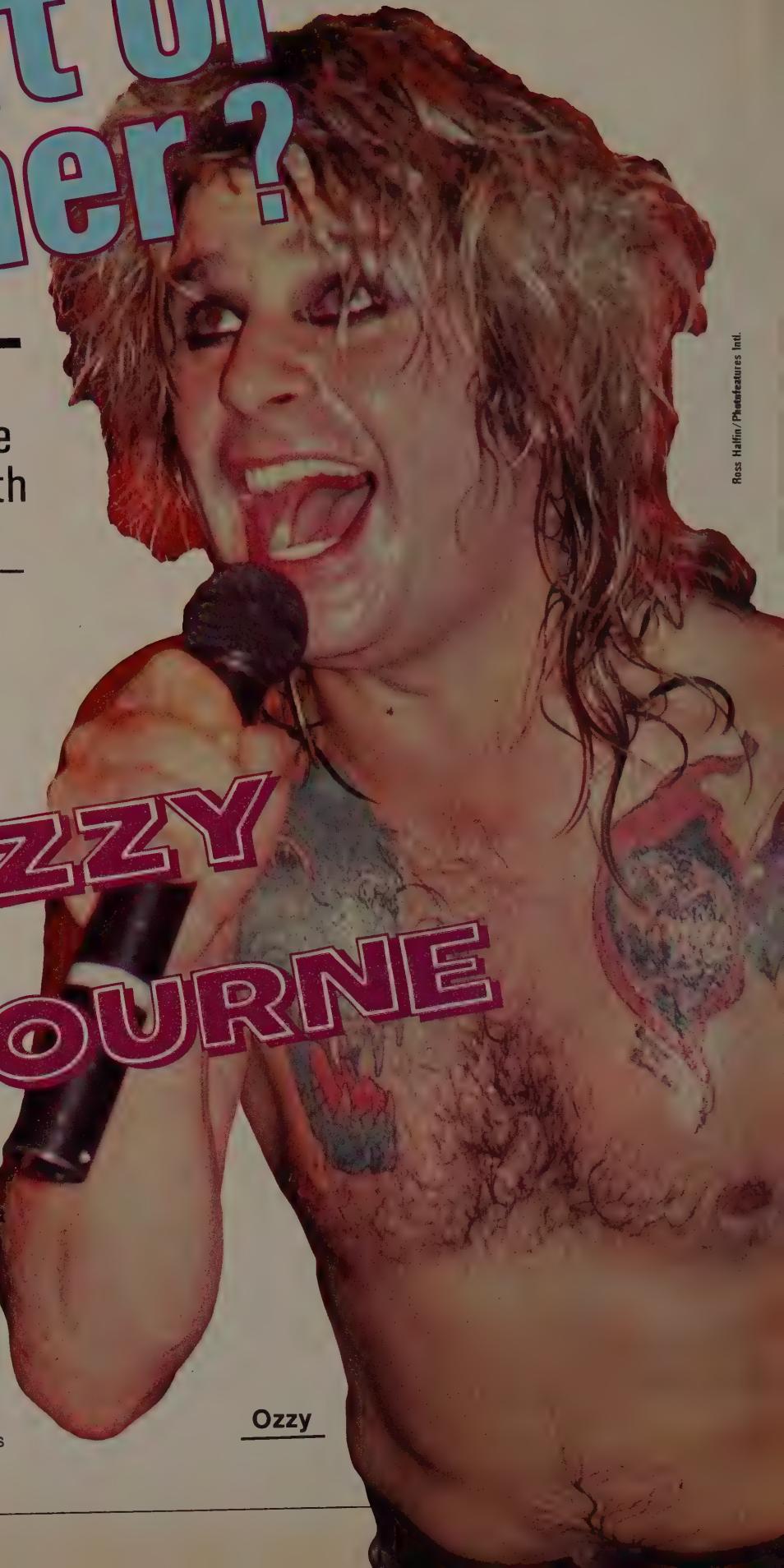
Ozzy Osbourne has made an art of taking everything just one step from the edge — of carrying things right up to that fine line that separates entertainment from out-and-out lunacy. Once again, with his latest album **The Ultimate Sin**, the Oz has shown that he remains the master of the macabre, a musician who isn't satisfied with merely performing a new set of tunes every year or two. For Osbourne, rock and roll is theater — a form of communication where everything is possible and anything goes.

"I enjoy pushing the limits," the

OZZY OSBOURNE

madman said as he relaxed in the warm sun of Rio de Janeiro, shortly before performing his first concert of 1985. "I always want to see how far I can push what people will accept. It's not all total lunacy. There's a bit of method in my madness, and it's a great deal of fun. But maybe the bottom line is that I like to make all the people in the suits and ties sit up and say, 'I wouldn't want my children to see that.' That's when I know I've accomplished my goal."

Creating new projects to titillate the masses and outrage the world's elders seem almost second nature to Osbourne. But the madman



Ozzy

himself credits much of his album and stage lunacy to an unexpected source — his wife and manager, Sharon. According to Ozzy, the old cliche, "Behind every great man is a great woman" is particularly true in his case.

"I don't even want to think where my career would be without Sharon," Ozzy said. "She's an amazing woman. When I'm going totally insane and thinking the world is collapsing on me, Sharon always stays calm. I'll be pulling my hair out, and she'll be laughing calmly on the phone with some business associate. She's a rock. I thank God for her every day. Not only is she a brilliant business person, she's a wonderful mother and a loving wife."

"She has a scary side, too," Ozzy said with a demented laugh. "She's the one who comes up with some of the ideas for my albums and stage shows. I may write the lyrics and perform in concert, but a lot of the original inspiration comes from Sharon. She's the one who came up with the whole concept for the **Bark At The Moon** tour, and much of the new record is hers as well. I'm not too proud to admit that she's the brains behind me."

No matter who the power is behind the throne, there can be no denying that Ozzy's latest vinyl opus stands as the crowning achievement of his career. From the first crashing chord to the last frenzied vocal foray, **The Ultimate Sin** seems destined to return the Oz to the position of metal supremacy that many rock pundits believed he fell from following the release of **Bark At The Moon**.

"I am pleased with this album," Ozzy explained, matter-of-factly. "One of the key developments on this one was that I've developed a strong writing partnership with Jake 'E' Lee. Working with Jake was a very invigorating experience for me, because he's young and so full of ideas. I love writing lyrics, but sometimes I have trouble with the music. By getting Jake involved in both, we helped each other and, in the process, we made some great music."

Ironically, prior to the release of **The Ultimate Sin**, there was a great deal of speculation that Lee might, in fact, bolt from Ozzy's grasp to form a band of his own. While Osbourne scoffed at the notion of Jake going out on his own, he quickly added that he didn't doubt that Lee would indeed form his own band one day.

"Just look around and see all the people I've helped get started," Ozzy said with glee. "That's one of



Ozzy Osbourne: "I'm still as insane as ever, but I'm not into abusing myself anymore."

"There's a bit of method in my madness."

the things I'm happiest about. Where would Night Ranger or Quiet Riot be if they hadn't gotten a little extra help from me? I'm not saying they don't deserve their success — even if DuBrow does have a big mouth. I'm just saying that Brad Gillis and Rudy Sarzo both learned a little bit about rock and roll while they were in my band.

"I don't mind that people come and go in my band, and I won't mind if Jake takes off one day," he added. "If he feels he's strong enough to fly off from the nest, more power to him. He's going to be a big star in the very near future, and I'm sure one day I'll be very proud to say that he was in my band at one time. But, right now, we're very happy working together."

While Lee has stayed aboard the Good Ship Osbourne for at least one more go-round, a major change in Ozzy's lineup has seen long-time keyboardist Don Airey going into retirement. Osbourne still isn't certain if he'll replace Airey or turn his sound into a more guitar-oriented style.

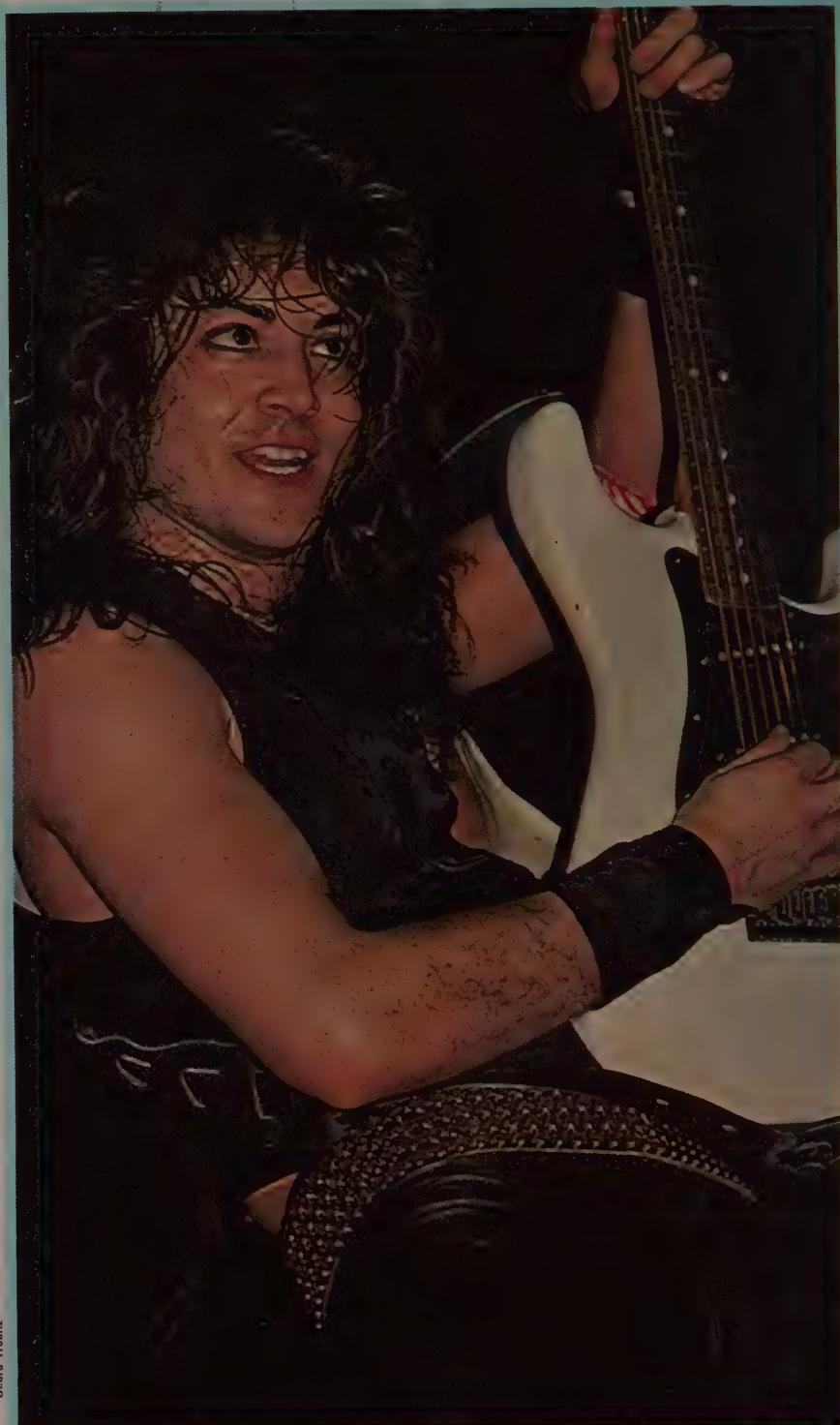
"Anyone is free to leave my band at any time," Ozzy said. "Don just didn't have his heart in it anymore. He wanted to go home and spend time with his wife and family. There's certainly nothing wrong with that, but it's not the kind of lifestyle you can maintain when you're in my band. We set out and tour the world for a year at a time. You've got to kiss your family goodbye and turn your attention to the music. It's not a very easy thing to do, that's for certain."

True to his word, Ozzy is currently planning his 1985 world tour, one of the most grueling road sojourns the madman has ever undertaken. To prepare for his monumental stage excursion, Osbourne has undergone a physical transformation, losing 25 pounds and giving up drinking and drugs. This new, health-conscious Ozzy seems more committed than ever to bringing the best rock and roll he can to every corner of the planet.

"I've really cleaned up my act," he said. "I don't mean the stage act — I mean my personal act. I'm still as insane as ever, but I'm not into abusing myself anymore. I've given up drinking, which is a wonder all

by itself, and I'm into a more 'natural' approach. I'm proud of who I am and what I am, so I want to present the best Ozzy I can. I have a great deal more pride in myself, and I want all

the fans to be proud of me, too. I want to be the healthiest loon who's ever been on the face of the earth." □



Debra Trebilz

Ozzy on Jake 'E' Lee: "Working with Jake was a very invigorating experience."

FROM CHICAGO COMES THE CRUNCHING SOUND OF TROUBLE

THE SKULL LP & C MX8021



"Meet TROUBLE, hailing from Chicago.

This quintet deal only in maiming megawatt mayhem, the sort of nasty, skull piercing approach that first brought SABBATH to the top of the mold."

—Malcom Dome, Kerrang!

"Some of the coolest, meanest riffing since Sabbath's 'War Pigs'.

—John Strednansy, Metal Redezvous

ALSO AVAILABLE:

TROUBLE'S first skull-crushing LP (E1072) and their 12" single featuring "Tales of the Brave Ulysses" (E1071)

ALL AVAILABLE ON THE WORLD'S HEAVIEST LABEL: METAL BLADE RECORDS

22458 Ventura Blvd., Suite E, Woodland Hills, CA 91364

Manufactured and Marketed by COMBAT, 149-03 Guy R. Brewer Blvd., Jamaica, NY 11434

Learn The Art Of Recording



THE RECORDING WORKSHOP

The leader in training tomorrow's music professionals.

For over a decade, hundreds of engineers, as well as producers and recording artists have made their start at The Recording Workshop—a practical, hands-on approach where the studio becomes a working classroom.

New for 1985—4 workshop Programs:

- The 5 week Recording Engineer and Music Production Workshop
- The 1 week Studio Maintenance and Troubleshooting Workshop
- New for 1985—The Music Video Production Seminar
- New for 1985—Specialized Music Studies At Capital University

► No previous experience necessary ► Lectures by top music pros ► Extensive hands-on experience in 24, 16, and 8 track recording and mixing ► The largest and most equipped recording school/facility of its kind ► Training in commercial production, editing techniques and tape machine alignment ► Classes on the newest technologies-digital recording, the digital disk, MIDI interface, digital drum machines and computer assisted automated mixing ► on campus housing available ► Choose from a convenient, year-round schedule of classes.

Enrollment is limited, for free brochure, call or write today

Toll free, in continental U.S.A.

► 800-848-9900

The Recording Workshop, 455-T Massieville Rd., Chillicothe, Ohio 45601

In Ohio and outside U.S.A.

► 614-663-2544

The Recording Workshop is licensed by the Ohio State Board of School and College Registration #80-07-0696T



rocking to platinum JOURNEY

Anastasia Pantisos/Kaleyediscope

by Jodi Summers Dorland

A YEAR IS A LONG PERIOD OF TIME, ESPECIALLY IN THE LIFE OF A ROCK AND ROLL BAND. BUT IF, LIKE JOURNEY, YOU'VE BEEN IN CONSTANT CONTACT WITH ONE ANOTHER FOR NEARLY SEVEN YEARS, A YEAR APART AFFORDS YOU THE OPPORTUNITY TO DO YOUR OWN THING AND REFLECT ON YOUR LOT IN LIFE. FOR JOURNEY THAT YEAR GAVE THEM THE CHANCE TO PONDER A MOST IMPORTANT ISSUE — THEIR FUTURE AS A BAND.

GRANTED, IF YOU'RE AN ARTIST LIKE VOCALIST STEVE PERRY OR A GUITAR VIRTUOSO LIKE NEAL SCHON, THE DECISION TO CONTINUE A GROUP OR DISBAND IS DIFFICULT. AFTER ALL, PERRY ACHIEVED MULTIPLATINUM SUCCESS WITH LAST YEAR'S SOLO VENTURE, *STREET TALK* AND SCHON HAD A BLAST ROCKING WITH SAMMY HAGAR ON THE *HSAS* PROJECT. THEY, AS WELL AS KEYBOARDIST JONATHAN CAIN, BASSIST ROSS VALORY AND DRUMMER STEVE SMITH, GOT TO LIVE OUT THEIR PERSONAL FANTASIES FOR AWHILE. THEN IT CAME TIME TO FACE REALITY — WAS EACH INDIVIDUAL BETTER OFF WITHOUT THE REST OF THE GROUP?

"To be perfectly honest, I think the band is ready to get excited about itself again," stated Perry. "It needed something to rejuvenate itself, and I believe the hiatus was, what we all needed. It's been healthy, very healthy, and the projects in between have been good for us all."

A hiatus from what, you may ask? All that success? All the financial rewards? From each other? Well, let's step back in time a year-and-a-half, to the tail end of Journey's last tour. It's no secret that there were some serious personality conflicts going on within the band. As an example, Steve Perry was taking a bus from gig to gig, while the rest of the band was going by plane; not the best way to promote band harmony.

"A group sees so much of each other and it can make things tense. People need their own space on the road," commented Perry. But the truth was, the guys were just not getting along. The magic had gone out of Journey. Basically the problem was that

everyone was bored, creatively stagnant. So, at the end of its 1983 road jaunt, the band had to either take a break, or break up. Thus, after finishing tour obligations, each member packed his bags and went his separate way, not giving much thought to what everybody else had planned, or if they would ever work together again.

"I don't know how the rest of the band feels about my album with Sammy (Hagar)," declared Neal Schon, shortly after the release of **HSAS**. "I haven't seen any of them. Maybe there are bad feelings and maybe there are good feelings, but I have to do what I think is right at the moment."

In retrospect, the hiatus proved beneficial. Things were hunky dory when the guys first got back together, but for a band like Journey, a group filled with talent and ego, the tension is always there.

At press time, Journey were sequestered somewhere amid the vineyards of the Napa Valley, working on material for their next album. Unfortunately, that work is not always together. Schon and Cain have formed a musical alliance, Perry is the lone wolf, and the contributions of Valory and Smith are generally neglected. Word has it that Valory even walked out of the preproduction sessions in a fit of anger.

"There are definitely run-ins with Journey," revealed Perry, "but that's what a band's all about. And the tension is good sometimes. It creates good music. We are a very strong-minded band, and I'm speaking of myself too. Collectively and individually, we're a bullheaded group."

Since they've contractually agreed to put

"We'd like to out-do Michael Jackson and have 10 hit singles on this album."

up with one another for the immediate future, the band members figure they might as well make their union profitable. So they're going for the commercial jugular. As Schon explained, "We'd like to out-do Michael Jackson. We want 10 hit singles on this album." Then again, that musical concept isn't different from anything Journey's done in the recent past.

"Journey's style is exactly what you've been hearing all these years," said Perry. "It's capable of change, but I don't think it can fabricate a new style. The band still has to be itself."

In essence, Journey's forthcoming album, scheduled for release in June or July, will be more of what rock fans have come to know and love — instantly memorable hard pop tunes with catchy hooks and soaring vocals. This time around, however, the LP's main input is going to come from Perry, rather than a democratic vote. After the huge success of **Street Talk**, Perry began negotiations with the band regarding the amount of creative control he would have on the group's future projects. The group, fearing Perry would forsake Journey for the platinum paradise of a solo career, gave in to virtually all of the singer's requests.

"What I want to know is, who's going to produce the new album?" he jested. "I don't necessarily want more control over the band. I

have no desire. The band has to be what it is or else it will die. You cannot make it into anything else except what it is or you'll choke it."

After the early summer release of the LP, Journey plans to head over to Europe and Japan to establish their popularity in areas where they've never been hugely successful. Their U.S. tour will not begin until late '85 or early '86.

"Journey has toured every year," observed Schon. "We've toured our brains out. We're not worried that the concert business won't be good when we come back because we've got a lot of roots. There are a lot of really cool people out there who dig us and have supported us."

For Journey the next year is well accounted for, but beyond that, everything is in question. For example, Schon still wants to work with Hagar, and Perry still views his solo career as his future.

"I can't answer anything about my future solo career, except that I would like to continue it," remarked Perry. "I don't know how much fun I'm going to have on this Journey tour. Who knows? We're going to try and enjoy ourselves and take it one step at a time. Looking at the next year, I can tell you what I'm going to be doing with Journey. After that year I'm going to be writing my next solo album. After that, I take a little vacation — whether I need one or not." □



Journey (left to right): Ross Valory, Steve Perry, Neal Schon, Jonathan Cain, Steve Smith.

IMPORT ALBUMS



Rating system: *****=excellent ****=very good ***=good **=fair * =poor

by Andy Secher

Lionspride, Breaking Out

Belgium is the latest nation to join metal's world onslaught with Lionspride's debut disc, *Breaking Out*. Combining the lethal double-

guitar attack of Clarence Akkermans and Benito Boccaile with the leather-lunged vocals of Willy Beckers, the band has produced an album brimming with top-notch metal anthems. While such numbers as *The Nighthunter* and *The Eyes Of A Lion* may not be the most original rock opuses of the year, the band's musical execution and metal craftsmanship make them a band to keep an ear out for.

Rating: ***

reviewed in this column. The Record Exchange can be contacted at the above address or by calling (415) 930-7878. Free catalogue available. □

HIT PARADER ROCK POLL

WIN FREE
DEEP PURPLE
(Perfect Strangers)
or
THE FIRM
(The Firm) LPs

On the coupon below list your three favorite rock acts, the acts you would most like to read about in **Hit Parader**. Not only will this help us provide the kind of coverage you want, but in our January 1986 issue we will announce the winner: THE MOST POPULAR ROCK ACT IN AMERICA!

Also on the coupon check the album of your choice. Each month we will choose twenty respondents at random and mail out the free LPs.

* Entries received after December, 1985, are not eligible.

List your three top rock acts and mail this coupon to:
Hit Parader
Charlton Bldg.
Derby, CT 06418

1. _____
2. _____
3. _____
Name _____
Age _____
Address _____
City _____
State _____
Zip _____

DEEP PURPLE
 THE FIRM

My favorite heavy metal videos are:

Fisc, Tracker

To many rock experts, European metal has fallen into virtual disrepair over the last few years. With the emergence of the American metal scene, particularly on the West Coast, it seems that fewer and fewer continental bashers are producing albums of international quality. One exception may well be Fisc, whose LP, *Tracker*, is filled with a veritable tirade of blood-boiling riffs and over-the-top solos. Guitarists J.M. Mauffray and Alain Aime, vocalist Andre Balzer, bassist Pierre Bechet and drummer Dominique Henry have created a series of rockers such as *Danger* and *Midnight Killer* which bode well for the future of European metal — a fact that should make decibel demons everywhere bang their heads with joy.

Rating: ****

Samurai, Sacred Blade

In an ideal world, every band would enjoy the right to be heard without prejudice or comparison to other, more renowned, members of rock society. Unfortunately, this isn't an ideal world, and anyone who listens to Samurai's *Sacred Blade* will inevitably be forced to draw comparisons with countless other metal practitioners. Unfortunately for this English quintet, those other groups play similar riffs with more finesse and style than Samurai can ever dream of. While such cuts as *Fires Of Hell* and *Fire In Your Eyes* are certainly not bad efforts, they display the creative ingenuity of an avocado pit.

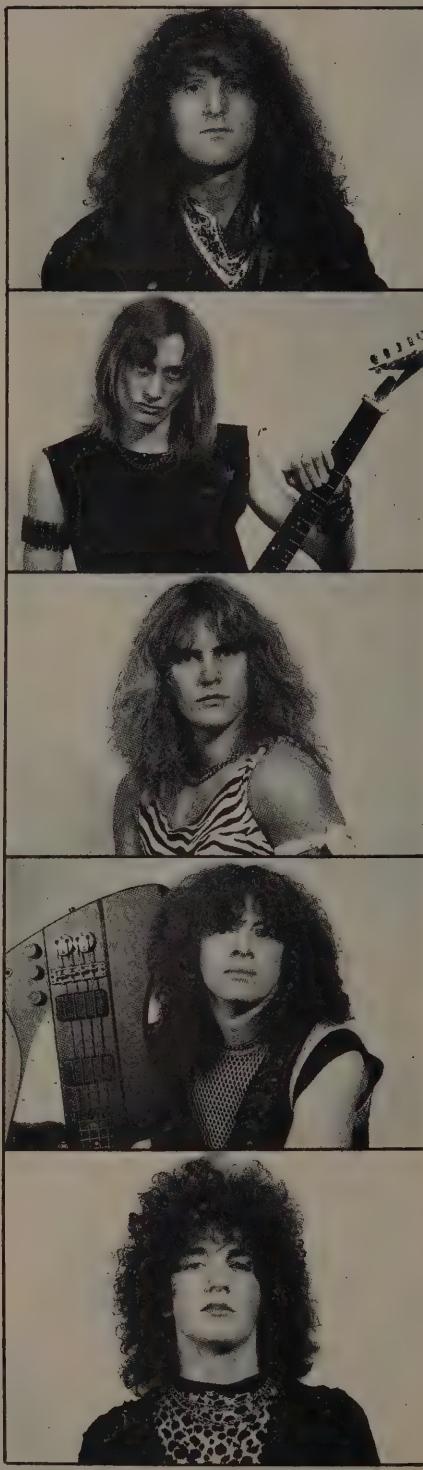
Rating: **

Road, This Is Just Rock And Roll

If your forte is attempting to decipher even the most cryptic of rock lyrics, then you should have a field day with Road's *This Is Just Rock And Roll*. Of course, if you speak Norwegian, you'll have a big head start, for on such numbers as *Skarru Vaerra Best* and *Hei Mister, Tida Gar*, this hard rocking quartet prefer to sing in their native tongue rather than English. Unintelligible lyrics notwithstanding, Road is an interesting band that often seems to blend traditional metal philosophies with a distinctly Nordic flair. The results, while occasionally amusing to the American ear, bear the brand of exciting rock and roll.

Rating: ***

We wish to thank the Record Exchange Inc. (1378 North Main St., P.O. Box 343, Walnut Creek, CA 94597) for supplying the albums



Samurai: The creative ingenuity of an avocado pit.

LEGENDS OF ROCK

by Andy Secher

The year was 1969, and America was in search of a quality heavy metal band they could call their own. Over in Britain the metal masters were at their peak with Deep Purple, Led Zeppelin and Black Sabbath all approaching the height of their powers. On this side of the Atlantic, however, it was another story. Bands like Iron Butterfly and Grand Funk Railroad were constantly lambasted by critics for their heavy-handed and predictable approach. One man who observed this lopsided situation was a young producer from New York City named Felix Pappalardi who had recently finished working with one of Britain's first metal attractions, Cream.

One day Pappalardi found himself in the recording studio with a local New York band called the Vagrants, a raw, hard-rocking outfit that compensated for their lack of polish with an abundance of energy. One member of the Vagrants in particular, guitarist Leslie West, caught Pappalardi's ear, and an instant plan of attack was formed. As soon as the session was over, Felix told the 300-pound West of his interest in working with him in the future. At that moment, Mountain was born, and America finally had its "quality" metal band.

"The Vagrants had a contract with Atlantic Records in those days," West recalled. "Felix was working with the label at that time. It probably went back to when he produced Cream. One of the things he was assigned to do for the label was work with us. He immediately became more interested in my guitar playing than in the band. He wanted to take me to the studio to do a solo album, which came out as the **Leslie West/Mountain** album. We worked so well together that we knew we wanted to put a band together, and that's how Mountain came about."

The pair called upon drummer Corky Lainge and keyboardist Steve Knight to round out their lineup and went into the studio to produce their first album, **Mountain Climbing**. While many detractors dismissed Mountain as an overt rip-off of the late, lamented Cream, those who listened closely heard a band forging a uniquely American hard-rock sound — one that mixed instrumental dexterity with an unerring pop sensibility. Songs like

Mississippi Queen and their version of ex-Cream bassist Jack Bruce's *Theme For An Imaginary Western*, mixed West's burning guitar style (a sound that the late Randy Rhoads often claimed was his major influence) with Pappalardi's deft production skills.

"Having Felix at the production board was a big help," West said. "He had been through it all before, and he knew what needed to be done and what had to be avoided. He heard the jabs about us being 'The New Cream' and he'd smile. It didn't make him mad, I know that."

Over the next few years, Mountain's reputation grew as both album makers and live performers. Such LPs as **Nantucket Sleighride** and **Flowers Of Evil** made the band headline attractions around the world. Onstage, the sight of the tall, lean Pappalardi standing next to the mountainous West became one of the early '70s most familiar rock sights. As one of the band's album titles put it, it seemed that Mountain's road would go ever on.

By 1973, however, cracks began to appear in the group's armor. Pappalardi expressed the desire to

take life at a slower pace, something that the rest of the group had no intention of doing. After an amicable split, West and Lainge called upon Jack Bruce to form the "supergroup" cleverly titled West, Bruce and Lainge. It was apparent from the start, however, that the group was only in it for the money, and after two best-selling though vapid LPs, the group dissolved into oblivion.

"The electricity that Mountain had at the beginning was special," West said. "It was something I was never able to capture again, no matter how hard I tried."

Over the last decade, West has attempted to resurrect Mountain on various occasions. The results have been less than awe-inspiring. The band's sad fate, however, (which included the murder of Pappalardi by his wife in 1983) does nothing to take away from their musical achievements. For a brief shining moment, Mountain was American hard rock, the most talented and influential band this nation had ever produced. As West was to add, "That's enough achievement for anybody." □

MOUNTAIN



Mountain (from left): Corky Lainge, Felix Pappalardi, Steve Knight, Leslie West.

Black Sabbath



former vocalists speak out!]

Sabbath at their peak (left to right):
Geezer Butler, Tony Iommi, Bill Ward, Ozzy Osbourne.

Osbourne, Dio and Gillan Let It All Hang Out.

by Jodi Summers Dorland

There has never been another group quite like Black Sabbath. This band, who critics once nicknamed the "Princes of Darkness," have made a career of mixing bone-crushing volume, catatonic tempos and ominous pronouncements of gloom and doom to create the favorite musical depressant of every rock fan.

In the band's heyday from 1968 to 1979, Black Sabbath was comprised of vocalist Ozzy Osbourne, guitarist Tony Iommi, bassist Geezer Butler and drummer Bill Ward. But, since the inimitable Osbourne's departure, Sabbath has had a veritable revolving door policy in regard to their vocalists — the two most notable being Ronnie James Dio and Deep Purple's Ian Gillan. Now, for the first time, Hit

Parader presents all three of Black Sabbath's legendary vocalists talking about their experiences with the band and its central forces, Iommi and Butler.

On my last Black Sabbath tour, I realized we were demoralized within ourselves. That's when I decided we weren't happening. We knew there was a big problem within the band. It was obvious by the fact that our opening act, Van Halen, was blowing us off the stage. We had been on the road for 11 years, playing the same routine, the same set. It became like watching a battle of the victims — like someone dying of cancer, we just couldn't make any progress.

Ronnie James Dio

In Sabbath, one change was good

— Ozzy's leaving and my coming in. It didn't necessarily need to be me coming in, but they could afford one change. The third change was a little bit more difficult. Now, I just don't think they are a viable entity anymore. I can't believe in them.

Ozzy Osbourne

After the last tour of my band Gillan, I thought about taking six months off to get back in shape because a specialist had diagnosed nodules on my throat. But, almost immediately after I came off the road, I started getting overtures from Black Sabbath. I kept on saying, "No. No. I'm not interested," but finally I was persuaded to meet them. I spent an afternoon in a pub with Tony Iommi and Geezer Butler and just got totally arseholed. I thought, "This is just

great. I'm really getting on with these guys and, I don't know, wouldn't it be nice just to be a singer in a band once again, with no leadership responsibilities?" I felt good, so I thought, "Yeah, I'll do it."

Ian Gillan

Any vocalist for Black Sabbath is not going to be right. They always suffer because of the paranoid whims of the people in the band. That's just the way life is. I predicted the Ian Gillan situation and I predicted the next one, too. And that's just what's going to keep happening, because, not only do they not believe in themselves, they don't believe in the people they play for. They just don't believe in the kids. They don't bend over backwards enough — Tony and Geezer are not accessible people. Even their music is inaccessible.

Ronnie James Dio

I never had the opportunity to play with anybody else while I was in Black Sabbath. I often said to them, "Why don't we all do solo albums?" And they would say, "If you've got thoughts of a solo album, then why don't you put it into the band?" So you'd put it into the band and it'd never get used. You were beating your head against the wall. You wouldn't believe the frustration of that situation — to get anything done you'd have to have 17 meetings to decide what you're going to do next, and you would spend half the time talking about racing cars. We got nowhere very quickly.

Ozzy Osbourne

I don't know if Tony and Geezer were into devil worship or not. It was really none of my business, and whenever I brought up the subject, they evaded it. All I knew is that when we were recording the album **Born Again**, which we did at this big castle, they would wake up at four in the afternoon. I don't know what they would do, they wouldn't start recording until late at night. I did my tracks during the day, while they were asleep, so I really didn't have much contact with them.

Ian Gillan

Sabbath was really the first group to play anti-religious rock or religious rock, or whatever it's called. If you look inside the album jacket, most of the lyrics of the Sabbath songs don't talk all that much about the devil. It's more like, "Finished with my woman because she wouldn't help me with my mind." That's real satanism, isn't it? But the name of the band instantly sparked the imagination — "Black Sabbath." And the band played plodding, ponderous, dark, doomy music. So, therefore, the shoe fit and they wore it. In Sabbath, I tried to maintain that strength. I made sure to

write within the confines of what Sabbath was all about to me. And that was a band from the darker side of life.

Ronnie James Dio

You know what amazes me? People say you're evil because of the songs you write. For years they've never sat and listened to what I've been singing about. People say, "Why do you always write about Satan?" People never read about what I'm saying. They just look at the cover and go,

"Yeah, this guy's definitely anti-Christ." It was true when I was in Sabbath, and it's true today. People in this country judge the book by its cover. It's everywhere. When Kiss came out, they wrote Kiss with the Nazi "SS" — in Germany, it got banned and here, they got criticized. People are weird. They condemn you before they even put you on trial. It's like hanging a guy for something you suspect.

Ozzy Osbourne



Ronnie James Dio: "I don't think Sabbath is a viable entity anymore."

Joe Sargent/Pix Int'l.



Ian Gillan: "I don't know if Tony and Geezer were into devil worship or not."

Bob Gruen

out to lunch



Jodi Summers Dorland

Mick Brown (left) and George Lynch of Dokken: "Sandwich? What sandwich?"

by Jodi Summers Dorland

Each month *Hit Parader* takes rock's top performers out to lunch to discover if food does indeed make the man. This month's lunch munchers are the wild and crazy guys of Dokken.

You know the image. You've heard the stories. Now here's the truth. Life on the rock and roll trail is not all beautiful women, fine hotels, gourmet food and people waiting on you hand and foot. There is work involved. And, if you're a young band with a reputation to establish, it's lots of work.

Take Dokken, for example. Vocalist Don Dokken, guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown spend the bulk of their time on their tour bus motoring from show to show, staying in hotels only if they have a relatively short drive to the next gig. Finding time for a proper meal is tough — life becomes a maze of fast-food drive-thru lines. Recently *Hit Parader* had the chance to go on the road with Dokken and witness their eating habits firsthand.

Our first culinary experience with this metal

quartet was backstage before one evening's performance. The group arrived at the hall at 5:30 p.m. to prepare for an 8 o'clock show. There were plenty of things to do in the interim — a stage to get acquainted with, instruments to tune, people to meet, costumes and makeup to put on — and certainly no time for a proper meal. So, instead, the members of Dokken were greeted with the traditional backstage spread — cold cuts, salads and fruits, plus coolers filled with alcoholic and non-alcoholic beverages. The band members wolfed down food amid their varied preparations, but when George was asked what type of sandwich he had downed 10 minutes ago, he looked up from his tiger-striped Charvel guitar, and asked, "What sandwich?"

"I prefer fruit, especially bananas," proclaimed Lynch with a grin. "They give you energy." To prove this he demolished a banana in three bites and whipped off a lightning lick.

Dokken finally had the opportunity to grab a proper meal at about 10 p.m. after the show. "Aren't you going to have some?" questioned George, dining on mustard-colored chicken, various greens (which appeared blue) and cherry pie.

"I bet we could have some great fights with this pie," announced Don, making an experimental catapult with his fork.

The thought of little red lumps splattered all over the walls was certainly enough to take one's appetite away.

The next time *Hit Parader* caught up with the boys, it was time for breakfast. The bus was scheduled to leave at 11 a.m. for its four-hour run from Palm Beach to Lakeland, Florida. We were late in departing because we had to wait for the hotel restaurant to deliver Jeff's "breakfast-to-go." Once we had made ourselves comfortable on the bus, Jeff opened the white styrofoam container revealing fresh fruit, granola and yogurt. Looking at the journalists' astonished faces, Jeff shyly revealed, "I don't eat red meat."

"You ate red meat last night," joked Mick, not talking about cow flesh.

"That's a different diet," said Jeff, as he turned the same color as his red hair.

"Jeff's being a vegetarian works out well," Mick continued. "That way, he never steals any of your food when you eat with him."

"Unless you have turkey, chicken or fish," corrected Jeff. "And if you have a salad, oh boy."

Proving the other three members of Dokken were not looking out for their health, the bus driver pulled into a Burger King for a quick dose of basic road food.

Five minutes later, the band members piled back onto the bus, carrying those familiar white paper bags.

"This is our standard fare," said Mick as he climbed aboard.

"Stop teasing them," Don contradicted with a broad smile, "This is the first time I've ever had it."

George boarded and made himself comfortable at a round dining table, located in the bus' main compartment. "We probably eat on this bus once a day," he stated. "When you're driving long distances, you usually stop at truck stops and grab something to eat. It's pretty good. Better than this stuff anyway."

Still, as nasty as those burgers and chicken sandwiches on cloned white buns may have looked, Mick, George, Don and Jeff managed to down it all within minutes.

Can the rock and roll diet get less nourishing than take out? Of course. You know when you pull over to a highway rest stop to stretch, get gas and go to the bathroom? Well, for a touring rock band that's also time for an afternoon snack, and in those convenience stores there's not a vitamin or mineral to be found among the chocolate chip cookies, ice cream, banana flips, Cokes, Twinkies and microwaved Mexican food, all of which the band downed without so much as a belch.

After the afternoon snack it was on to the arena for another go-around of dry turkey and stale tuna salad. Aah, the glamor of rock and roll.

EXPLOSIVE



NIGHT FLIGHT.* 16 hours of sights and sounds so explosive *TV Guide* called it "The Best Pop-Music Magazine" on cable. **USA** Today voted it one of the top 10 programs on all of television.

ATI
VIDEO

NIGHT FLIGHT. There has never been anything

like it. NIGHT FLIGHT. A journey into the latest sounds, the hottest videos, concert specials, interviews, video art, cult films, and more.

NIGHT FLIGHT detonates every Friday and Saturday night at 11:00 PM Eastern time...only on the USA Cable Network.

USA
CABLE NETWORK

© 1983 USA CABLE NETWORK

Watch for NIGHT FLIGHT's new half-hour series HIT PARADER'S HEAVY METAL HEROES Saturdays 1:00 a.m. (E.T.) and watch for RADIO 1990's HIT PARADER'S HEAVY METAL HOTLINE Wednesdays 7:00 p.m. (E.T.)

video... video

lights,
camera,
action!

AC/DC

Australian Rockers
Explain Their
Video Strategy.

by Andy Secher

In an age when big-budget production videos have become an everyday aspect of the rock and roll business, AC/DC continue to do things their own way. Never a band to follow convention, this legendary quintet continue to crank out simplistic, blue collar videos which depict the band doing what they do best — playing rock and roll. No, you won't see guitarist Angus Young lying on a satin-sheeted bed, or vocalist Brian Johnson dressed in a tuxedo. An AC/DC video is one of the last bastions of rock basics, a fact that makes the band justifiably proud. Recently, we had the chance to talk to Angus and Brian about AC/DC's unique approach to the art of video rock.





Angus Young: "I don't know if you could call me an expert on new rock bands." ▲

Brian Johnson: "Maybe we'll dress Angus up as a monster in our next video." ◀

Hit Parader: Why is it that all of AC/DC's recent videos have been live clips? Don't you have the urge to do a big-budget production?

Brian Johnson: I can't think of anything that we have less of an urge to do than a fancy video. It's simply not us. We'd feel totally uncomfortable if we had to stand in front of the camera and do anything other than play our music. I couldn't see myself riding a horse across the desert or driving a car as I'm singing. I love cars, but I try not to sing when I'm driving. I'd probably be arrested for disturbing the peace.

HP: Don't you feel your clips lend themselves to a more theatrical presentation?

BJ: There was some talk a few years back about doing the song, *For Those About to Rock* as a big-production video. They wanted to do a thing where we'd be gladiators, and there would be all these cannons going off around us. When it was suggested we just laughed. I don't think any of us would have felt very comfortable dressed in costumes, and I don't think my Harley Davidson T-shirt would have fit into the production scheme.

Angus Young: We're a rock and roll band, and that's the way we like to present ourselves at all times. We don't want to push our credibility by trying something that might make us look foolish.

HP: Your most recent clip was for the song *Jailbreak*, which was actually 10 years old. How did that clip come about?

AY: That was something we did for European TV a long, long time ago. It was fun to do because we were young and we were looking for any sort of recognition. Seeing it again so many years later brought back a lot of memories, especially seeing Bon (Scott) again.

HP: Isn't it true that a number of the clips you have out were recorded at the same concert?

BJ: Yes. We recorded a whole show in Washington D.C. a few years ago. I think it was during the *Back In Black* tour, but I really don't remember. At one time we were thinking about putting out a whole concert video, but then we decided to use the clips individually. The quality isn't that good when you compare them to some of the things on the air, but they show what it's like at one of our shows, and that's the most important thing.

HP: How important do you feel video is today?

BJ: It depends how you mean that. As far as AC/DC is concerned, it isn't very important at all. But I can see how a lot of younger bands would look at it as an incredible way of making a quick impression. It used to be difficult for a loud rock and roll band to even get a song on the radio in America. Now there are many hard rock bands having their videos run across the entire country a couple of times a day. That's incredible.

AY: We still live in Europe and, there, video is nowhere near as important as it is in America. American bands have become very successful over the last couple of years because they've made better use of video than bands in Europe.

HP: What about the future? We know that AC/DC is currently finishing work on a new LP. Will your attitudes towards video change with the new album?

BJ: I wouldn't hold my breath on that (laughs). We're old dogs who don't learn new tricks very easily. We'd rather put our time and effort into making sure the album is just the way we want it to be. I'm sure we will have a couple of videos for the album, but I doubt if they're going to win any awards for creativity. Maybe we'll dress Angus up as a monster or something. That seems to be what's happening these days.

AY: You won't if I can help it.

HP: Earlier you mentioned the fact that many new bands have recently entered the hard rock scene. Do you view these new groups as competition?

BJ: Competition? Oh no! Absolutely not. We can recall a time when there were very few bands playing rock and roll, and we were kind of on our own. We're absolutely thrilled that there are groups around today who are playing the kind of music we like. Personally, I think a lot of them are a little too image conscious, but that's okay. Whatever someone feels comfortable with is fine. I wish them all the best of luck and I raise my glass to them whenever I get the chance.

AY: I don't get to see or hear too many of them. I'm usually too involved in making our own music, or traveling from place to place. I try to listen to our opening acts, but I don't know if that qualifies me as an expert on new rock bands.

HP: Is there anything left for AC/DC to accomplish? It seems that after so many platinum albums and sold-out tours, you've seen and done just about everything.

AY: I don't think we've ever done this for the sake of accomplishment. We do it because we love it. If all we were concerned about was making million-selling records and selling out concert halls, we probably would have handled our career quite differently. Our only goal is to have fun and, as long as making music is, that's enough of an accomplishment for us. □

video... video... video... ON THE SET WITH... IRON MAIDEN

by Rob Andrews

"I just don't like most videos," Iron Maiden's Bruce Dickinson stated with typical candor. "To me, they're a rather blatant attempt at pandering to the American audience. Perhaps there's nothing wrong with that, but, as far as Iron Maiden is concerned, it just isn't

anything. The stocky, long-haired vocalist is not out to upset or outrage with his statements. Rather, his intention is to express a unique point of view — that of a heavy metal rocker who has never needed to pander to anyone in order to achieve success. When the subject is video, Dickinson, as well as bandmates Steve Harris (bass),

laugh when I see people I know trying to act when what they should be doing is playing music. Our attitude has always been to appear in our videos only as musicians. We don't talk, we don't appear off-stage, we rock! If we want actors in our clips, we'll use actors. There are people who can do that a lot better than we can.

later. I didn't want us to appear in the clip at all. We're very concerned with our image, and the fans' perception of us, and we'll never jeopardize what we've worked so hard to create."

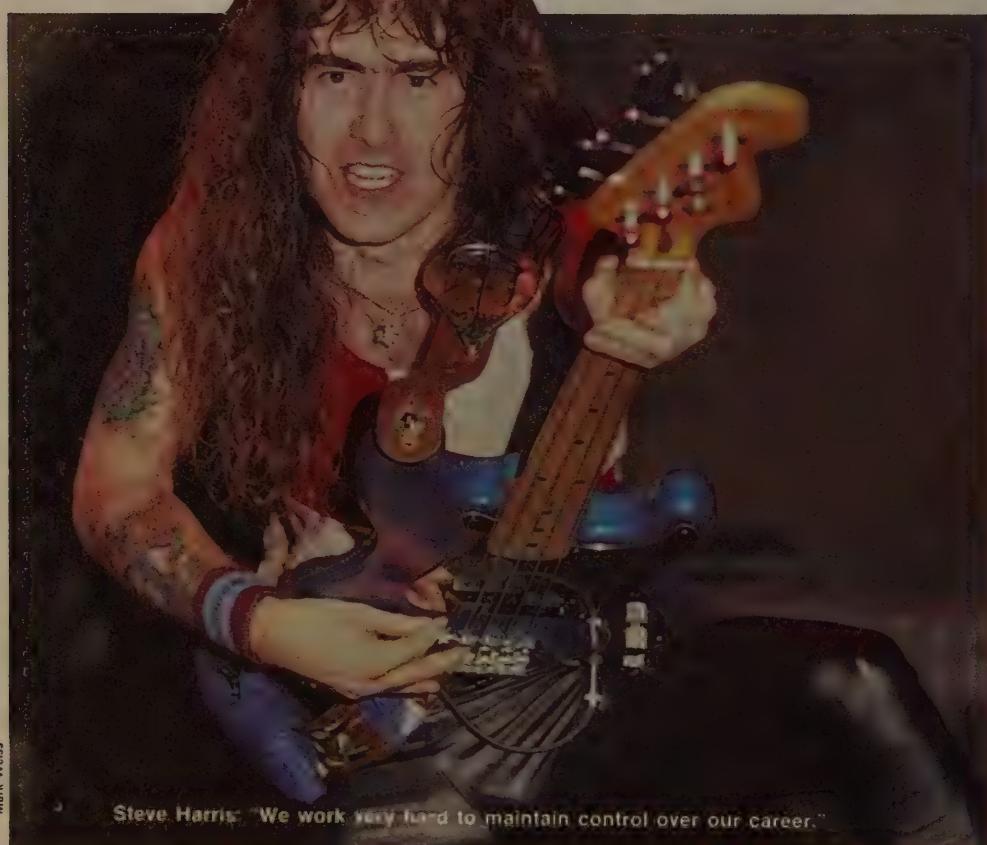
Yet, despite the band's admittedly unusual attitude towards the video medium, one cannot dispute the fact that Maiden's clip strategy has worked like a charm in catapulting them to the very apex of the rock world. While many metal bands have already begun to suffer from overexposure, with their painted faces and leather wardrobes becoming all too familiar, Maiden have retained an aura of mystery and intrigue, a persona that perfectly enhances the band's mystically metallic sound.

"We work very hard to maintain control over our career," Steve Harris said. "So often video directors present their own idea of how a band should be presented. We won't allow that. We work with people we know and trust, and we maintain a degree of control over everything we do. I don't believe that Iron Maiden will ever suffer from overexposure. If anything were true, it would be the exact opposite."

"There are times when it seems that the media doesn't really know we exist. American radio doesn't play our music, which is fine with us, and MTV doesn't air our videos that often. It's the people that have made this band, not the radio stations or MTV. That's very good, for while some bands are beholden to radio or television, we are only concerned with pleasing one group of people — the fans."

Maiden's almost fanatical dedication to their fans have prompted them to undertake one of the most extensive tours in the history of rock and roll. Hitting the tour trail for 13 solid months, Maiden is currently in the process of touring the world, performing in the Orient, England and America, in addition to their highly publicized foray behind the Iron Curtain late last year. As Dickinson explained, when a band tours as much as Maiden does, the fans' opportunity to see the group isn't limited to seeing them on TV or

"To me videos do nothing more than pander to American audiences."



Steve Harris: "We work very hard to maintain control over our career."

the right way to do things. We're an unusual band in that we've never depended on singles or radio airplay for success. And we're not counting on video either. They may be great for some bands, but Iron Maiden is far from a typical rock and roll group."

Bruce Dickinson has never been known to mask his opinion on

Dave Murray (guitar), Nicko McBrain (drums) and Adrian Smith (guitar), are particularly adamant. They'll make those pieces of celluloid magic, but their approach to the medium is radically different from that of any other band in the rock world.

"Why should we be actors in our videos?" Bruce asked. "I always

"A video like *2 Minutes To Midnight*, for instance, was very hard for us to appear in because there was a rather complicated story being told. The director of the clip wanted us to appear in some of the scenes, but we quickly explained that we had no interest in doing that. If we were going to appear at all, we'd cut some footage in

Bruce Dickinson

video...

Maiden's guitar duo,
Dave Murray (left)
and Adrian Smith.

reading about them in **Hit Parader**.

"We love touring," Dickinson said. "That's what rock and roll is truly all about. Everything else is a necessary evil, I imagine, but as far as we're concerned, it's relatively unimportant. Yes, we'll do our magazine interviews and make our TV videos, but that's purely an extra frill for us. We live and breathe for the opportunity to get on stage. When we're on the road, nothing can stop us. I had a cold for a month in Europe, but I would rarely think of canceling a show."

"I remember another time when we all had eaten something that didn't agree with us: We all had diarrhea and we were practically living in the bathroom. We'd get out for five minutes and then go running back in. Well, do you think we canceled the show that night? Not us. We just kept buckets on the side of the stage in case of emergencies and we went out there and played as hard as we could."

Yet, despite their extensive touring, Maiden's most recent album, **Powerslave**, failed to generate the degree of sales support that most rock experts had predicted. While the LP quickly shot up the charts, it reached its peak in a matter of weeks and began a rapid decline. True to his character, Dickinson expressed little dismay over the album's reception.

"Charts can be very deceiving," he said. "This record has sold more copies than our previous LP, **Piece Of Mind** but, because it sold so many copies when it first came out, the charts failed to recognize that fact. There's no question that **Powerslave** is our best album ever, and the sales figures reflect that. But, even if it sold only 100 copies, we wouldn't really care because we believe in the music we're presenting. Thankfully, millions of people around the world seem to appreciate our music as well." □



INSTRUMENTALLY SPEAKING

by Michael Shore

A lot of recent *Instrumentally Speaking* columns have been devoted to the new wave of guitar-makers who've been coming on lately to join those old standbys, Gibson and Fender. You know them, companies like Dean, Hondo, Ibanez (who aren't really that *new*, but anyway...), and so on. Well,

there's another of them to consider. I'm talking Washburn, folks.

Like most of those other hot new guitar-makers, Washburn's axes are used by some of your favorite professionals, like Quiet Riot's Carlos Cavazo and Rudy Sarzo (Washburn makes the Cavazo and Sarzo signature-custom models

featured in a recent *Instrumentally Speaking*). Why? Simply because Washburn knows how to make hot axes, built especially with the kind of look, feel and sound today's players demand. They're not priced too outrageously, either. That really comes in handy when you, the average **Hit Parader** reader without



Washburn's new Panther G-35 guitars.

an arena-sized bank account, feel like emulating your idols.

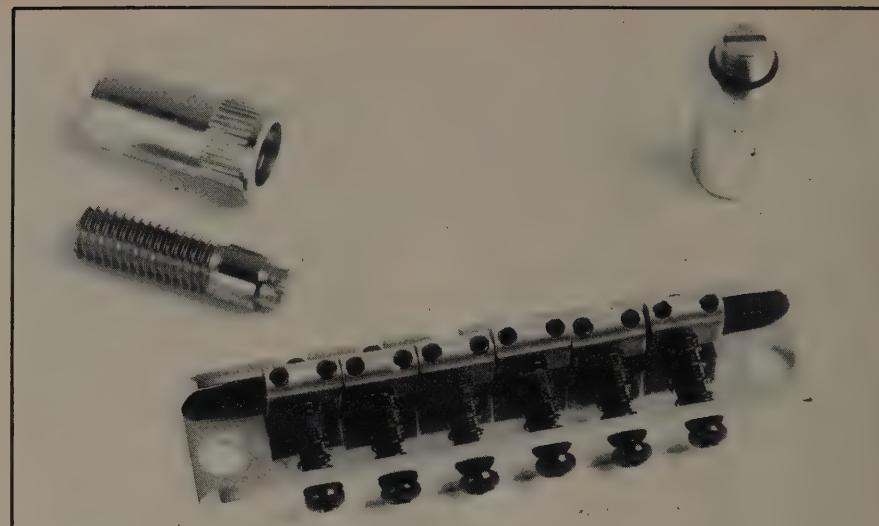
Washburn's latest is the Panther Series of guitars, and they are real winners. Washburn's press release announcing the line opens by saying, "For those seeking a factory hot-rodded guitar that comes standard with some of the finest high-performance components available, look no further than Washburn's new Panther G-35 series." And you know what? For once, you can take a press release at face value. It isn't hype, folks, it's for real.

We're talking about electric guitars with a lovely Strat-style shape that, in a nice touch of detail, also includes the contoured slant on the lower left bout that makes draping your picking arm along the body much more comfortable. They come in really sharp metallic finishes, either sapphire black, candy-apple red or royal blue. The 24-fret, two-octave neck is made of three-ply rock maple, and has an improved radius and special contour that make hammer-ons, pull-offs, and Van Halenesque two-hands-on-the-fretboard playing easier — another example of what I meant when I said these guys know what today's players need. The humbucking pickups — Washburn's own — come in sharp matte-black covers that hide the pole pieces, and they put out a smoking-hot signal with special emphasis on what Washburn terms "mid-range crunch capable of standing up to any 100-watt Marshall." They aren't kidding, either.

On top of all that, the Panther G-35s also come with Kahler vibrato bridges standard. These are the world's best (along with Floyd Rose) locking-vibrato systems, and usually cost between \$200 and \$300 to install on your guitar. They're available in either standard chrome or sleek black-chrome.

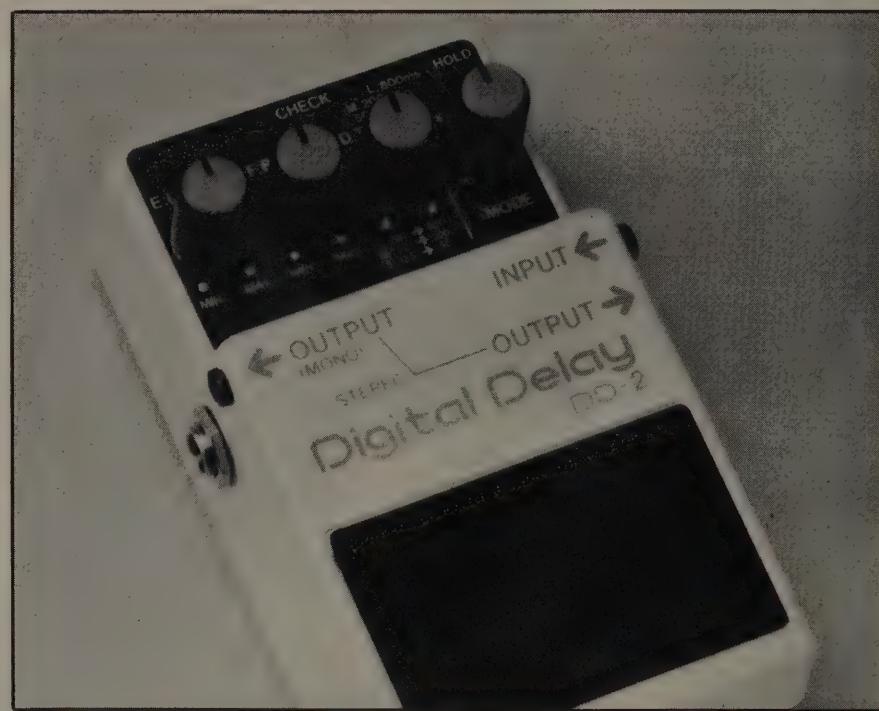
Finally, in another nice touch, the volume knob on the Panther G-35s is located just close enough to the strings that the player can curl his (or her) little finger around it while picking to execute volume-pedal effects. This can be done without having to add another pedal to their effects setup. There's also a one tone control knob, and a three-way pickup-selecting toggle.

All that, and an across-the-board list price of only \$799. Now, you'd like to know even more about Washburn's Panther G-35 series, wouldn't you? Of course you would. Just write Washburn International, 230 Lexington Drive, Buffalo Grove, IL 60090.



ALLPARTS HEIGHT-ADJUSTABLE GUITAR BRIDGE

Allparts, makers of great low-priced locking-tremolo systems and other custom-replacement guitar parts, have just brought out a special height-adjustable bridge made of solid, chrome-plated brass. It features two coarse adjustment screws as well as individual height adjusters for each string. If you're customizing your old Gibson or Fender Jazzmaster or Jaguar, say, with a new locking tremolo system, the new Allparts bridge makes a fine replacement for the old roller-saddle bridges found on those models. It'll improve sustain and will treat your strings better in the bargain. Speaking of bargains, it's only \$40 list. For more information, write Allparts, P.O. Box 740129, Houston, TX 77274.



ROLAND-BOSS DIGITAL DELAY PEDAL

Roland-Boss, makers of some of the most popular effects units around, have brought out a state-of-the-art digital delay pedal, the DD-2, which works as well as most humongous rack-mounted high-tech units but can be stomped on by your very own foot right onstage, in true rock and roll fashion. The DD-2 features precisely adjustable delay time, from short (12.5 micro-seconds) to long (800 micro-seconds) and anywhere in between. Its frequency response is just as impressive at 40 Hz to 70 kHz. An "E. Level" control sets the balance between delayed sound and dry sound; the "F. Back" control governs the number of repeats for any delay setting. Silent FET switching and LED on/off and battery-status indicators are also featured. The DD-2 lists for \$275, which might seem high-priced for a little pedal, but not when you consider that it gets those high-tech echo and repeat effects in a unit this compact and roadworthy. For more information write Roland Corp. US, 7200 Dominion Circle, Los Angeles, CA 90040.

HIT PARADER

Presents

JUNE 1985

HIT PARADER'S \$1.95

HEAVY METAL HEROES

TWO GIANT 2'x3' PIN-UPS
PLUS EXCLUSIVE INTERVIEWS

ROBERT PLANT vs. DAVID LEE ROTH

ROBERT PLANT vs. DAVID LEE ROTH
ON SALE NOW!

Check out the issues of **Heroes** that you missed. See page 33.

HEAVY METAL HEROES

Heavy Metal Heroes

is the ultimate hard rock photo magazine. Each issue of this slick magazine features two giant 2'x3' full color photos of the hottest metal masters in the world.

Heavy Metal Heroes is a monthly that also carries the latest metal news, exclusive features and photos of the most outrageous rulers of the metal world.

If you miss an issue, you just might miss your favorite!!

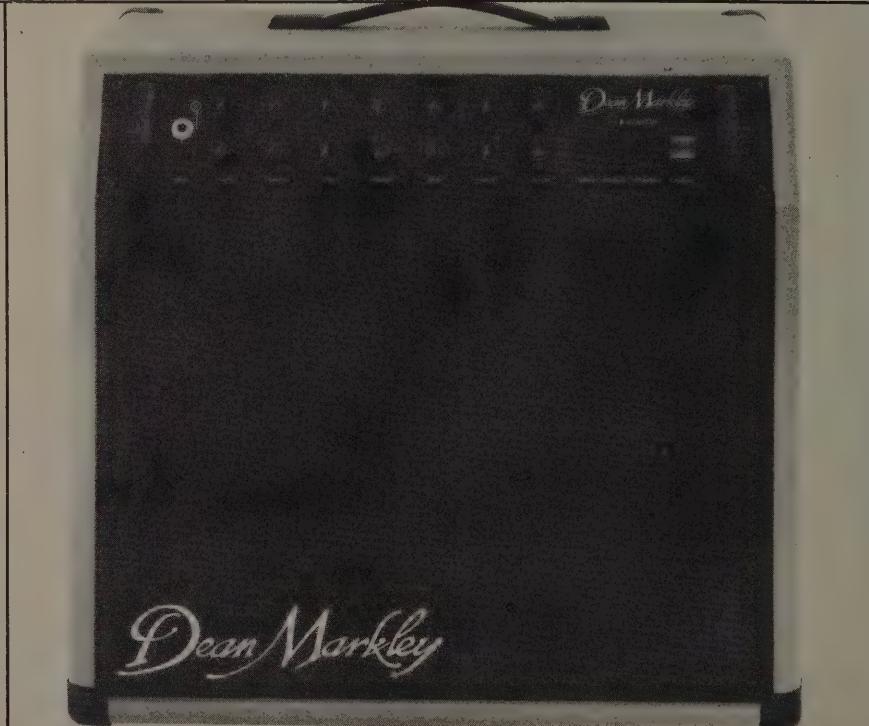


CORT SPACE G2 GUITAR

Cort introduce their new Space G2 guitar, with full-scale, 22-fret, extra-slim, adjustable neck with rosewood fingerboard and nickel-silver frets. It also features two "Powersound" humbucking pickups and one volume and two tone controls. If its shape looks familiar to you, that's because its design and straight-pull bridge-tuning mechanism are licensed to Cort by Steinberger — inventors of the sleek, futuristic, "where's-the-headstock?" look. The straight-pull tuners, along with neck-through construction, give the Space G2 excellent sustain qualities. It comes in black, white, pearl, red, and metallic silver sunburst, and lists for just \$349.95 — a steal. For more information, write Cort Guitar Corp., 3451 W. Commercial Avenue, Northbrook, IL 60062.

DEAN MARKLEY RM-80-DR AMPLIFIER

Dean Markley have introduced the RM-80-DR amp for guitarists seeking the inimitable warmth of tube amps in a unit with the reliability of solid-state circuitry. It has 80 watts of power driving Dean Markley's 12-inch Magnum speaker, and a tube preamp and active midrange and independent tone controls for both channels. The RM-80-DR also features reverb on both channels and an FET switch, a fact that makes it not only exceptionally flexible, but also provides outstanding harmonic definition for overdriven leads and razor-sharp power-chording rhythm work. And if its healthy 80 watts isn't enough power it's also available in a 120-watt version. For more information, write Dean Markley Inc., 3350 Scott Boulevard, number 45, Santa Clara, CA 95054.



Def Leppard



Joe Elliott: "The name Def Leppard comes from a drawing I made."

Ross Halfin/Photofeatures, Int'l.

Despite Injury To Rick Allen, British Bashers Continue On.

answer
readers
mail

Despite their lengthy absence from the rock and roll scene, Def Leppard have maintained their position as one of the most popular bands in contemporary music. Though they have released only three LPs during their five-year career, vocalist Joe Elliott, drummer Rick Allen, bassist Rick Savage and guitarists Steve Clark and Phil Collen, have created a vinyl legacy that has already placed them in the hard rock Hall Of Fame. Each month *Hit Parader* receives hundreds of letters in regard to this talented quintet from Sheffield, England, and we are now pleased to present Def Leppard's answer to questions addressed to our Metal Mailbag.

Dear Joe Elliott,

I'm a struggling vocalist who can't seem to get a break. Instead of being able to spend time with my band, I'm wasting time working so I can buy gas for my car and keep a roof over my head. Is the only way you can be a successful rock performer is to be rich before you begin?

Rita Simmons
New Haven, CT

JOE ELLIOTT:

Before I joined Def Leppard I spent most of my time driving a van. I really didn't have much money, but I knew that I wanted to be in a group, so I devised a plan where I'd drive the van during the day then borrow it at night to get the band to its gigs. We'd usually get home at about four in the morning, then I had to get up at six to drive the van back to work. It wasn't an easy life, but I knew my hard work would be rewarded in the end.

Dear Steve Clark,

How do you compare working with Phil Collen and Def Leppard's original guitarist Pete Willis? I always admired the way Pete played, and I miss him very much.

Bruce Dawkins
Fresno, CA

STEVE CLARK:

Pete and Phil play guitar very differently. Pete was often content to play along with whatever the band was doing — he didn't challenge us enough. Phil will battle you all the way. He plays "against" me, which adds an extra degree of substance to the music. I love playing with Phil — we both approach the guitar in a similar way, and our influences are the same. We don't really sound that much alike, which I think is another benefit.

Dear Rick Savage,

I know that you were one of the founding members of Def Leppard. Tell me about the

"I knew my hard work would be rewarded in the end."

band's early days. Was it really tough to get gigs?

Gina Lombardi
Milwaukee, WI

RICK SAVAGE:

The early days were very strange. You've got to realize that punk was the rage in England in the late seventies, and most club owners didn't want anything to do with a hard-rock band. They all wanted us to cut our hair and wear ripped T-shirts. They thought that was what everybody would pay to see and hear. We told them they were wrong, and then we set out to prove that.

Dear Phil Collen,

How different was it for you to join Def

Neil Zlozower

Leppard? What were the bands you were in before you joined the group?

Rick Sounder
Baltimore, MD

PHIL COLLEN:

I felt very comfortable joining the group. I had been in a band called Girl which also had two lead guitarists, so coming in to work with Steve was a fairly easy transition for me. I had known Joe for a number of years, and I had jammed with the guys on various occasions, so it wasn't like I was stepping into a totally alien situation.

Dear Joe Elliott,

I've heard that you came up with the name Def Leppard. What made you think of such an unusual name?

Karen Joseph
Des Moines, IA

JOE ELLIOTT:

The name Def Leppard actually came from a drawing I made. I had always been something of an artist, and one day I drew this picture of a big cat with a hearing horn attached to his ear. The other guys saw the drawing and said, "Hey, look at the deaf leopard." From there things developed quickly. We liked the way the name sounded, so we decided to use it, with a slightly different spelling, of course.

Dear Steve Clark,

How do you work out your solos on an album? Do you tend to play them only once or twice, or do you keep doing them over and over again until you feel they're perfect?

Brian Smith
New York, NY

STEVE CLARK:

How often I record my solos usually has to do with who our producer is. There were times when we were working on *Pyromania* when I thought I had done an excellent solo — something I was very satisfied with. Then I'd hear a voice from the control room saying, "Come on, Steve, can't you do a little better than that?" That was Mutt Lange, our producer, who really pushed us. Sometimes I'd get very mad at him, but when I'd go back in and recut the solo, almost always it was better the next time.

Dear Rick Savage,

Has your success surprised you? I've been a big fan of the group since the first album, so I always knew you'd be stars. Did you feel the same way?

Adam Barnett
Dayton, OH

RICK SAVAGE:

Being a star and touring all around the world was one of the last things on my mind when I first started playing. At first, all I wanted to do was be in a band that would be big enough to get me out of Sheffield and to London. The thought of playing in America never occurred to me. Now that we've toured the world a number of times, I still feel a bit overwhelmed. There are mornings when I wake up and want to make sure it isn't all a dream. □



Phil Collen: "I had jammed with the members of Leppard on a number of occasions before joining the group."

Caught in the act

KISS

by James Curtis

Backstage at a Kiss concert is quite literally a three-ring circus. In one corner lurks bassist Gene Simmons, walking amid the hordes of beautiful women who always seem to flock to the band's concerts. In another area is guitarist Paul Stanley, carefully tearing apart a T-shirt that will later serve as his stage outfit for the evening. At the rear of the room, fellow guitarists Bruce Kulick and drummer Eric Carr, sitting quietly and watching the carnival-like atmosphere that surrounds them.

"There's nothing quite like being backstage before one of our shows," Stanley exclaimed. "If you hang around long enough, virtually everybody in the world will filter through our dressing room — especially all the beautiful women. People always ask me how I can concentrate on a show when we have such a commotion going on in here all the time. Believe me, it's easy! The only thing I ever worry about is when the people will stop coming by."

After a short band meeting — more of a pep talk than anything else — the group stormed out of their dressing room and towards the concert stage. There they were greeted by the cheers of 20,000 fans who had braved ice-covered roads and a driving snowstorm to see their heroes in action. As the band rose from the back of the stage on a giant platform, they instantly launched into the driving riffs of *Detroit Rock City*, a staple of Kiss' live set since 1976.

Without taking a deep breath, Stanley soon began his first lengthy rap of the evening. "You know what I want?" he exhorted the crowd. "I don't want no Jack Daniels, and I don't want no martini. Tell me what I like!" As one the crowd yelled "Cold Gin" serving as the perfect cue for the band to tear into the song of the same name.

"We never forget the past," Paul had said shortly before going on stage. "We know that a lot of the fans go way back with us, and they want to hear the old things as much as the new songs. We'll never disappoint them. Our goal is always to put on the best show we can, and we always listen to the fans for that. If you listen to them scream and shout, you know which songs they want to hear. That's one of the tricks that has kept us on top for so long."

The 90-minute set was divided evenly between songs from the band's halcyon days of makeup and costumes, and their more recent, streamlined approach. Such numbers as *Lick It Up* and *Heaven's On Fire* more than stood on their own when forced to compete with rock anthems like *Rock And Roll All Nite* and *Love Gun*. The band seemed to enjoy performing their newer material in particular, with the tall, gangly Simmons jumping across the stage like a giant wind-up toy.

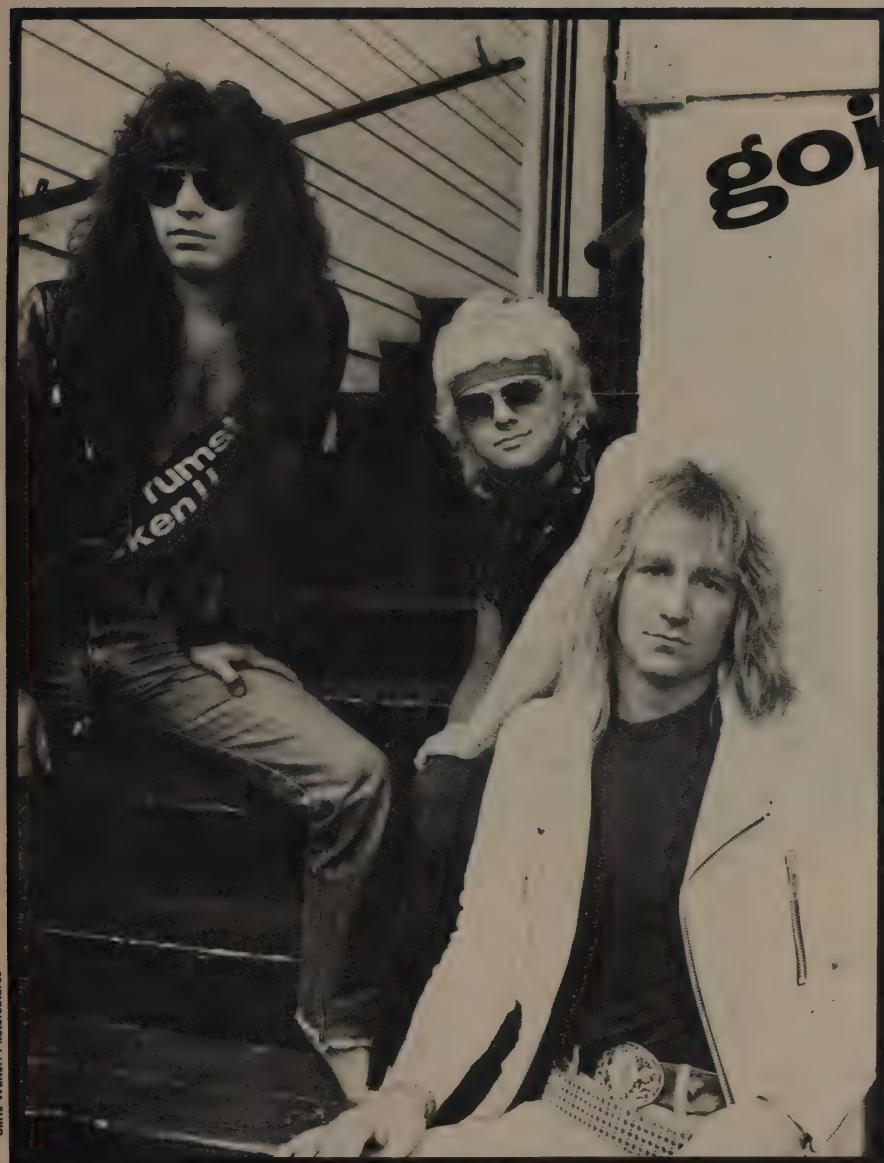
Paul Stanley: "There's nothing quite like being backstage at one of our shows."

Of particular interest was the work of the band's newest member, Bruce Kulick. His sharp, decisive axework brought a new depth and clarity to Kiss' material and, while he still needs to develop a stronger stage persona, his six-string skills are beyond dispute.

"Bruce has been great on this tour," Paul explained. "He stepped into a very difficult situation and he's made the most of it. We're very pleased to have him as a member of the band. We feel sorry for Mark, who's a great guy and an unbelievable guitarist. He just had this arthritic condition in his wrist that wouldn't go away. We couldn't wait for him. Sometimes this is a cold business, but we try to let nothing stand in our way. It's the only way to keep Kiss number one."



Great White



Chris Walker / Photofeatures

Great White (left to right): Lorne Black, Mark Kendall, Jack Russell.

L.A. Rockers Bear Their Teeth On New LP.

by Marc Shapiro

You're going to have to look long and hard to find anyone as hyper as Great White's Jack Russell. Here's someone who's so wired that if he isn't on something he should be — just to calm down.

"Yeah, I guess I am a little hyped up," admitted Russell during a recent conversation in Los Angeles. "But we've been off the road about three months now, and it's going to be at least another month before we go back out again. So I guess you could say that I'm climbing the walls."

You really can't blame Russell for being antsy. Following the release of last year's

debut album, **Great White**, this group of Southern California headbangers — which also includes guitarist Mark Kendall, bass player Lorne Black and recently added drummer Audi Desbrow — completed nearly four months of non-stop touring as the opening act for Judas Priest and Whitesnake. The band not only developed a serious road jones but received an education as well.

"We learned what it's like on the road, playing that opening slot rather than being the headliners like we'd gotten used to in Los Angeles. But equally important was the fact that we got to see how we functioned under road conditions. We saw a side of each other's personality that we hadn't seen before."

going
for
broke

But Russell quickly pointed out that road life for Great White wasn't all work and no play.

"I don't think partying with 20,000 people at night is work," cracked Jack. "That's why I didn't need to get drunk and take drugs to have a good time. I had all those people out there in the audience to get me high."

"And we had some pretty weird nights after the shows as well. If I was any more specific than that I would probably end up getting arrested. But we did have some good times."

But, while Great White was having a high old time, their album was doing only marginal business, and ended its stay on the sales charts attached to the proverbial anchor.

"The record not happening wasn't really that depressing for the band," explains Russell. "For a while we went through a stage where we were thinking 'Why didn't it happen?' But we finally realized that the record didn't happen in a big way because of outside forces and not because of anything the band did or didn't do. The way I look at it is that it just wasn't meant to happen that quickly for us."

Jack paused a moment to play a very rough demo tape of some possible songs for the new Great White album (untitled at press time). The songs indicated that the next Great White album will be a killer.

"Yeah, we think the new record should do pretty well," said Jack. "What people liked about the first record will still be in the grooves. There's been some definite growth in the band since we did the first record and I think the new album will show that growth."

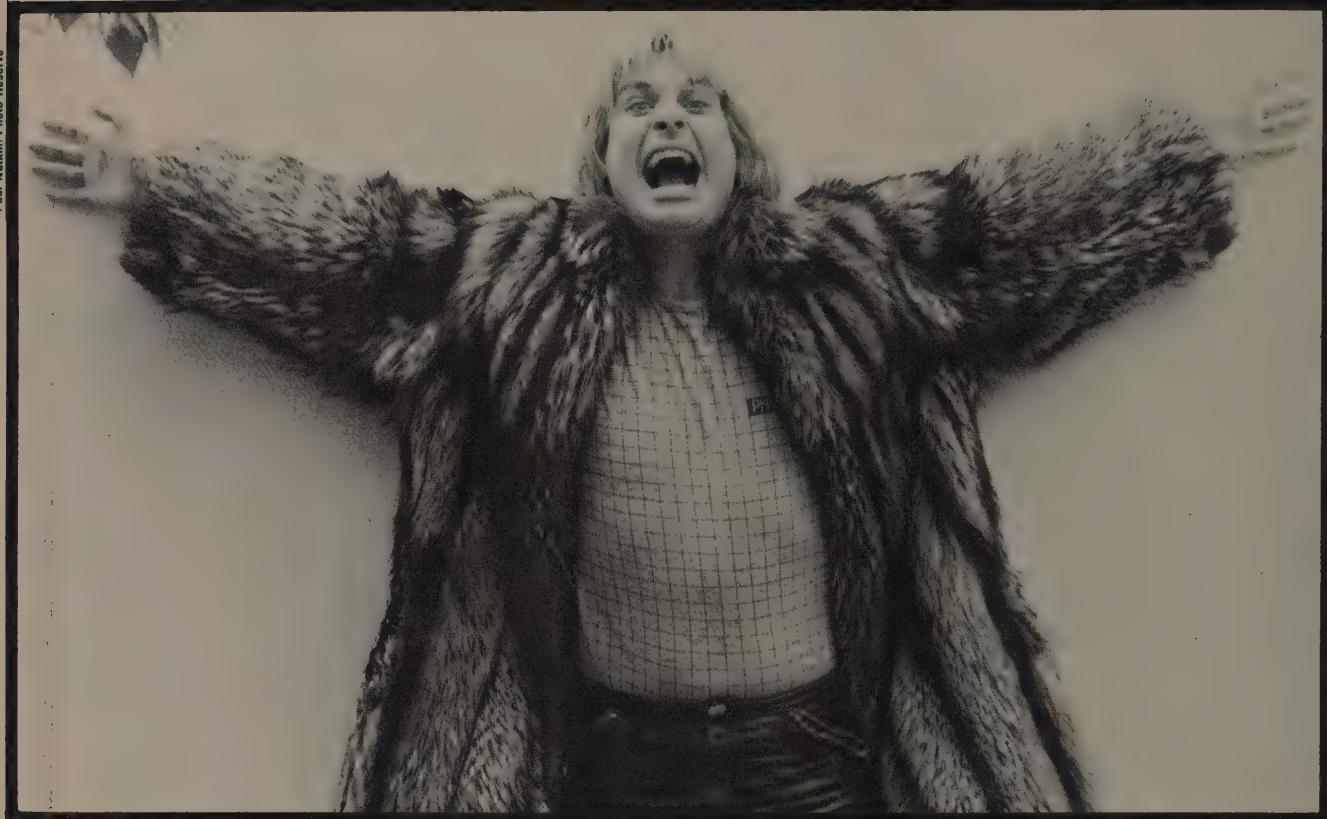
Jack said Great White is looking forward to getting back on the road, and he's sure that being another Los Angeles metal band won't be a detriment the second time around.

"There won't be any stigma if that's what you mean," offered Jack. "If people don't like the band because we are from Los Angeles, well, screw them. We're a kickass rock and roll band and people are missing the point if they're dismissing us solely because of where we're from."

"It's the music that's important and nothing else really matters." □

behind the lines

Paul Natkin/Photo Reserve



Ozzy recently checked out of the Betty Ford Clinic.

Hit Parader Gives You The Hottest Backstage News And Information.

by Adrienne Stone

The biggest news of recent months has been the debut of ex-Kiss member Ace Frehley's new band, Frehley's Comet. The showcase by his newly formed quintet at New York's SIR Studios soundstage was limited to a select group of fans and the press. It felt a bit strange to be ushered into a small room, given a glass of wine, and told to wait for the better part of an hour to see the man who had once dazzled thousands of fans in mammoth arenas.

Let me preface what I'm about to relate to you: as a one-time major Kiss fan, I was looking forward to seeing Ace put on an exciting performance in front of an approving audience. Although, in my opinion, Kiss has never been the same since his departure, Ace had been struggling for the past few years to create a unit that would rival his past success with the masked wonders. Sadly, though, those prospects now look less than promising.

Frehley's Comet, which includes Anton Fig on drums and Richie Scarlet on guitar, is a five-member outfit. Opening with his self-penned Kiss tune *Cold Gin*, Ace took over the lead vocal

chores in addition to his guitarist role. This worked well at first as the band segued into *Rip It Out* and *New York Groove*, both from his 1978 solo LP.

From there on, things took a downhill turn. Ace's vocals, never his forte to begin with, were more an escalated shout than a rhapsodic lilt. The band's image left much to be desired as well. Clad in semifuturistic tops and jeans, and playing equally pseudo-new wave music, the group suffered from a backlash of indecision. Ace obviously hasn't made up his mind yet as to what kind of music he wants to offer his audience. Will he churn out Kiss-type classics or will he change his musical direction entirely and become an '80's pop warbler? While he shops around for a record label, we can only hope that he seriously considers doing what he does best — playing and writing straight-ahead rock and roll songs and taking a back seat to a competent vocalist.

Well, that was the disappointing news. On a happier note, Ozzy Osbourne has completed a successful stay at the Betty Ford Clinic to cleanse himself of "foreign substances in his system." What they were, exactly, no one will say. Unfortunately, Ozzy's current tour does not

include the keyboard talents of Don Airey — he's opted to spend more time with his wife and two children in England. When Don mentioned these plans to me during Ozzy's last tour in the States, I laughed and said that after two months at home with his family he'd start to get the old familiar itch for the road. We'll see...

Meanwhile, Ozzy's 1983 opening act, Motley Crue, is suffering a delay on the release of their third album as a result of Vince Neil's automobile accident, which killed his passenger (Razzle of the Finnish band, Hanoi Rocks) and seriously injured two others. In light of Vince's legal entanglements, Nikki and the boys have been forced to come to grips with the possibility that their yellow-haired crooner might have to be replaced. Sources close to the band have noted that this, coupled with Nikki's dissatisfaction with the situation, could very possibly lead to the end of the road for the glam band quartet. Shame really — the Crue's form of blatant debauchery in the face of "serious political statement-type bands" is one of the best for straight-ahead, forget-your-troubles, let's-go-crazy rock and roll.

Anyway, friends, it's time for me to wrap myself in some tight-fitting leather and check in on the boys from W.A.S.P., Metallica and Armored Saint at my favorite haunt, L'Amours. I'll be back next month with all the terrifying details! □

Song index

84/Beat Of A Heart	87/In Jeopardy	80/Ooh Ooh Song
92/Call To The Heart	82/Just Another Night	86/Restless Heart
81/Can't Fight This Feeling	89/Knocking At Your Back Door	88/Rockin' At Midnight
84/Eye On You	92/Let's Talk About Me	90/Somebody
91/High On You	92/Naughty, Naughty	94/Spellbound
84/Holyanna	79/Only The Young	79/Thrills In The Night
84>If I Had A Rocket Launcher		

THRILLS IN THE NIGHT

(As recorded by Kiss)

PAUL STANLEY

Early morning
As she wakes from her sleep
Nine to five
Is the day that she'll keep
Ties her hair up
And her blouse buttoned tight
Gets her work done
As she waits for the night.

All the people
Tell me what would they say
If they knew her
How she hides it away
Locked inside
There's the start of a flame
And the feeling
That she never will tame.

Ooh as she's walking around like a mystery
Ooh there's a woman that nobody sees
Livin' inside.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

In the evening
When she takes to the street
She goes hunting

With a body in heat
And desires
She's kept hidden inside
Make her tingle
And she knows why she lies.

Ooh as she's walking around like a mystery
Ooh there's a woman that nobody sees
Livin' inside.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

See the stranger
That she's pushing away
As she dresses
For the start of a day
And desires
She's kept hidden inside
Make her tingle
Yeah she knows why she lies.

Thrills in the night
Far from the light
Passion taking over
Prices she pays
All through the days
No one really knows her.

Copyright ©1984 Kiss (ASCAP).

ONLY THE YOUNG

(As recorded by Journey)

STEVE PERRY NEAL SCHON JONATHAN CAIN

Another night in any town
You can hear the thunder of their cry
Ahead of their time
They wonder why.

The shadows of a golden age
A generation waits for dawn
Brave carry on
Bold and the strong.

Only the young can say
They're free to fly away
Sharing the same desires
Burnin' like wild fire.

They're seein' through the promises
And all the lies they dare to tell
Is it heaven or hell
They know very well.

Only the young can say
They're free to fly away
Sharing the same desires
Burnin' like wild fire.
(Repeat)

Only the young can say
Only the young can say
Only the young can say.

© Copyright 1983 by Twist and Shout Music, a div. of Weed High Nightmare Music. All administrative rights controlled by Colgems-EMI Music, Inc., 6920 Sunset Blvd., Hollywood, CA 90028.

Over \$8,000 in prizes Awarded Monthly



Draw Me

You may win one of five \$1,495.00 Art Scholarships or any one of fifty \$10.00 cash prizes.

Make your drawing any size except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his or her drawing.

Scholarship winners will receive Fundamentals of Art taught by Art Instruction Schools, one of America's leading home study art schools. Our objective is to find prospective students who appear to be properly motivated and have an appreciation and liking for art.

Your entry will be judged in the month received. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One \$25 cash award for the best drawing from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

MAIL THIS COUPON TO ENTER CONTEST

ART INSTRUCTION SCHOOLS

Studio 5A-4040
500 South Fourth Street
Minneapolis, Minnesota 55415

Please enter my drawing in your monthly contest. (PLEASE PRINT)

Name _____

Occupation _____ Age _____

Address _____ Apt. _____

City _____ State _____

County _____ Zip _____

Telephone Number _____
© 1985 Art Instruction Schools



OOH OOH SONG

(As recorded by Pat Benatar)

NEIL GERALDO
PAT GIRALDO

Just when we think we conquered it
It seems we lose the fight again

Well there's just no stoppin' it
It's like a bad dream that never ends
It puts up walls between us that get
harder

And harder and harder and harder
and harder to remove
But we let it continue

Like people in love always do.

Ooh ooh
Ooh ooh
Ooh ooh.

Let's not pretend that we're unique

Coz everybody's tasted loves illusion
We try to hide the fact that we
Got lost between the chaos and
confusion
And this love we feel is gettin'
deeper and deeper
And deeper and deeper and deeper
by the minute
But we let it slip away
Coz we don't know a good thing
while we're in it.

Ooh ooh
Ooh ooh
Ooh ooh.

Copyright © 1984 by Big Tooth
Music, Nell T. Geraldo, Trustee of
the Nell T. Geraldo Family Trust and
Rare Blue Music, Inc. All rights
controlled by Rare Blue Music, Inc.
International copyright secured. All
rights reserved.

CAN'T FIGHT THIS FEELING

(As recorded by REO Speedwagon)

KEVIN CRONIN

I can't fight this feelin' any longer
And yet I'm still afraid to let it flow
What started out as friendship has grown stronger
I only wish I had the strength to let it show.

I tell myself that I can't hold out forever
I say there is no reason for my fear
Cuz I feel so secure when we're together
You give my life direction
You make everything so clear.

And even as I wander
I'm keepin' you in sight
You're a candle in the window
On a cold dark winter's night
And I'm gettin' closer than I ever thought I might.

And I can't fight this feelin' anymore
I've forgotten what I started fightin' for
It's time to bring this ship into the shore
And throw away the oars forever.

Cuz I can't fight this feelin' anymore
I've forgotten what I started fightin' for
And if I have to crawl upon the floor
Come crashin' thru your door
Baby I can't fight this feelin' anymore.

My life has been such a whirlwind since I saw you
I've been runnin' round in circles in my mind
And it always seems that I'm followin' you girl
Cuz you take me to the places that alone I'd never find.

And even as I wander
I'm keepin' you in sight
You're a candle in the window
On a cold dark winter's night
And I'm gettin' closer than I ever thought I might.

And I can't fight this feelin' anymore
I've forgotten what I started fightin' for
It's time to bring this ship into the shore
And throw away the oars forever.

(Repeat chorus)

Copyright ©1984 by Fate Music. All rights reserved. Used by permission.



Judas Priest: Heavy Duty Their only authorized biography. New photos. 96 pages *8614



Rush: Success Under Pressure Brand New! Packed with photos from the collection of Rush's official tour photographer. 48 pages *8622



The Mighty Van Halen
The official biography of Van Halen. 48 pages *8612



Bruce Springsteen: An American Classic The photos—many in color complete Springsteen story from early days to the present. 48 pages *8627



Ratt Packed with interviews and action photos, this is the most up-to-date Ratt bio available. 48 pages *8634



Slade: Feel The Noise The official story of Slade with in-depth bios and hundreds of photos. 128 pages *67098



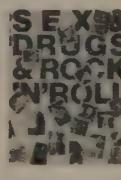
David Bowie Packed with superb photos, both new and old, onstage and candid, it's just released complete biography. 48 pages *8640



Journey Superb color photos by their official lensman highlight this just released complete biography. 48 pages *8621



Fleetwood Mac A 128 page in-depth bandobiography of Fleetwood Mac, from early days in with over 100 photos '67 to the present. Photos, Body Poppin' is a step-by-step guide to body-popping and breakdance. 96 pages *67171



Iron Maiden: Running Free The official story of Iron Maiden, complete with 128 pages of behind the scenes stories, background, glossary, and outstanding color photos. 32 pages *67170



Scorpions: Metal Mania An outstanding collection of extra large color photos—plus—extra large full color poster. 32 pages *67170



Masters Of Metal Bios, photos, and discographies of more than 50 of the world's hottest metal groups. 128 pages *78017



Deep Purple: Illustrated Biography Literally hundreds of photos, on eight year list of every Deep Purple concert, and an in-depth discography. 96 pages *67047

Sex & Drugs & Rock 'n' Roll Behind the scenes of rock and roll with hundreds of pictures showing Rock's seedier side. Completely uncensored! 96 pages *67200

Mail to: **Rock Read**

• P.O. Box 341 • Rye, NY 10580

Please ship me the following books:

- Judas Priest (*8614) \$8.95
- Van Halen (*8612) \$4.95
- Bruce Springsteen (*8627) \$3.95
- Ratt (*8634) \$4.95
- Quiet Riot (*8631) \$4.95
- David Bowie (*8640) \$4.95
- Slade (*67098) \$11.95
- Rush (*8622) \$4.95
- Journey (*8621) \$4.95
- Scorpions (*67170) \$6.95
- Masters Of Metal (*78017) \$8.95
- Deep Purple (*67047) \$11.95
- Sex & Drugs (*67200) \$11.95
- Body Poppin' (*78015) \$4.95
- Iron Maiden (*78013) \$9.95
- Fleetwood Mac (*67171) \$10.95
- Free Rock Read Newspaper

Please add \$1.00 shipping per book.

Name _____ Age _____
(please print)

Address _____

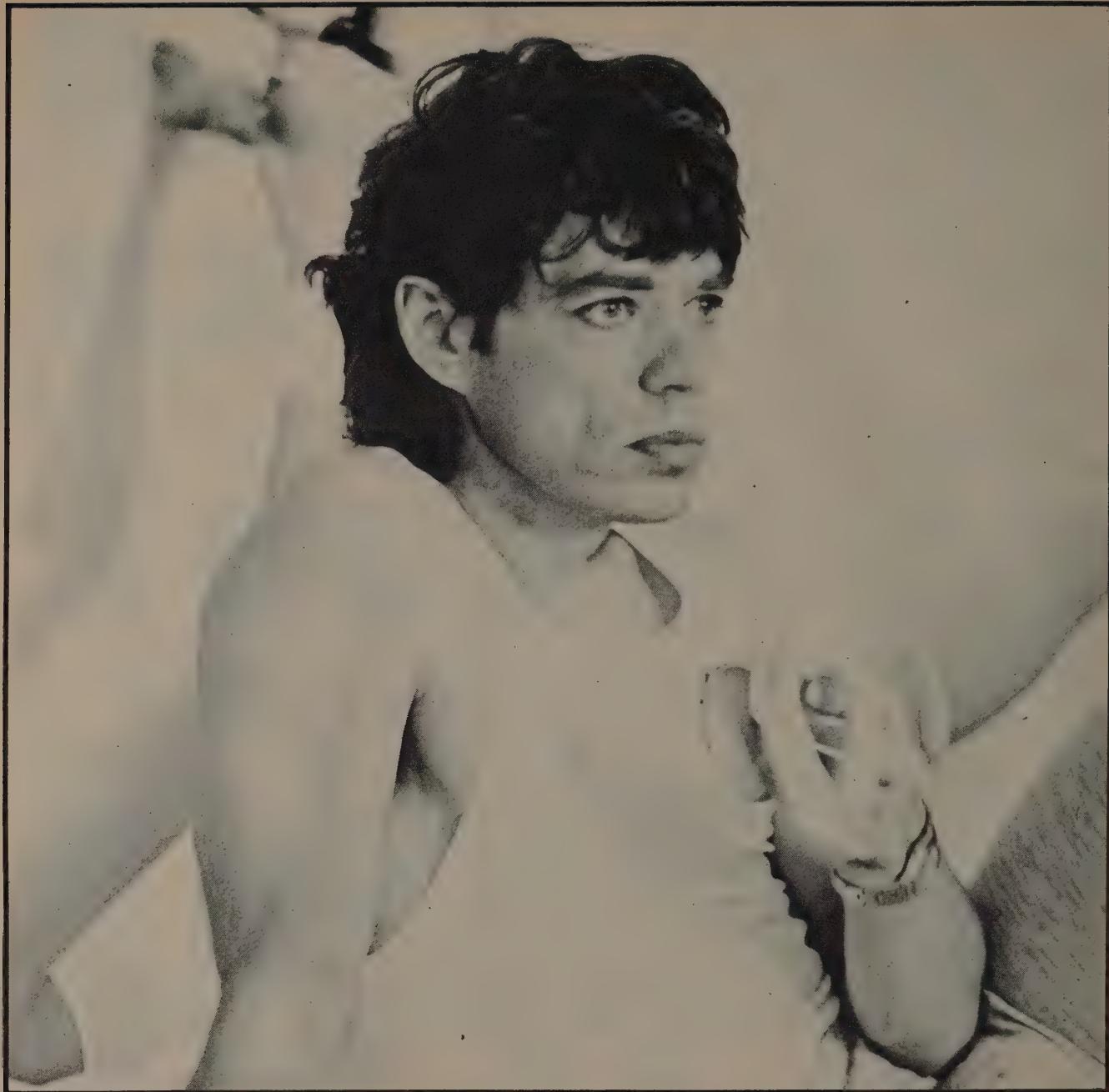
City/State/Zip _____

Phone _____ Do you play: Guitar? Yes Piano? Yes

Do you own: A VCR? Yes A home computer Yes

Make checks or money orders (US funds only—do not send cash) payable to Rock Read. NY residents please add sales tax. Allow 4 to 6 weeks for delivery.

HP55MR



JUST ANOTHER NIGHT

(As recorded by Mick Jagger)

M. JAGGER

Give me just another night
Just another night with you
Give me just another kiss
Just before the dawn breaks through
'Cause I'm homesick
Feel a little down and blue
And I'm hurting
Hurting baby just like you
I was lonely till I saw you at the station
And I never thought you'd keep our rendezvous
Baby it's true.

Give me just another night
Just another night with you
Give me just another kiss
Just before the dawn breaks through
'Cause I'm hungry
Hungry for you loving baby
And I'm thirsty
Thirsty for your loving baby
And a one-day pass to heaven is so hard to find
And a one-night pass ain't really what I had in mind.

I need your sweet tenderness
I need your soft caress
I know the day is coming
Don't take away your loving
Can't you see that I'm human.

Just because you've seen my face
Just because you know my name

I'm a stranger in this town
Can't I have my ups and downs
Can't you see that I'm human.

I get hungry, get thirsty
I get moody
I need attention
I need your love
I need your love
I want your love.

Give me just another night
Just another night with you
'Cause I'm freezing in this hundred-dollar hotel room
Don't make me leave you
No don't you be so cruel.

Copyright ©1985 by Promopub,
B.V. All rights reserved. Used by permission.

HOLYANNA

(As recorded by Toto)

DAVID PAICH
JEFF PORCARO

Your hair's a mess
You better put on a dress
And get your feet back on the ground
You fix your eyes for some city guys
Who wouldn't save you if you drowned
You hang on Forty Second Street

And do your homework in the bar
Saint Helen says you're missin' school
And I'm wond'r'in' where you are.

Holyanna, Holyanna
Girl what you do to me
Holyanna, Holyanna
Girl you're a blue-eyed mystery.

You read your books until nobody looks
And then you slip out after dark
You steal my love then say you're sorry
And do your penance in the park

You fooled your mother when you skipped ballet
To paint your face for the midnight show
And in the morning you knelt beside your bed
And prayed she'd never know.

Holyanna, Holyanna
Girl what you do to me
Holyanna, Holyanna
Girl you're a blue-eyed mystery.

(Repeat)

Copyright © 1984 by Hudmar Publishing Co. Inc./Cowbella Music.

IF I HAD A ROCKET LAUNCHER

(As recorded by Bruce Cockburn)

BRUCE COCKBURN

Here comes the helicopter
Second time today
Everybody scatters
And hopes it goes away
How many kids they've murdered
Only God can say
If I had a rocket launcher
If I had a rocket launcher
If I had a rocket launcher
I'd make somebody pay.

I don't believe in guarded borders
And I don't believe in hate
I don't believe in generals
Or their stinking torture states
And when I talk with the survivors
Of things too sickening to relate
If I had a rocket launcher
If I had a rocket launcher
If I had a rocket launcher
I would retaliate.

On the Rio Lacantun one hundred thousand wait
To fall down from starvation
Or some less human fate
Cry for Guatemala
With a corpse in every gate
If I had a rocket launcher
If I had a rocket launcher
If I had a rocket launcher
I would not hesitate.

I want to raise every voice
At least I've got to try
Every time I think about it
Water rises to my eyes
Situation desperate
Echoes of the victims cry
If I had a rocket launcher
If I had a rocket launcher
If I had a rocket launcher
Some sonofabitch would die.

Copyright © 1984 by Golden Mountain Music Corp. Used by permission.

BEAT OF A HEART

(As recorded by Scandal featuring Patty Smyth)

ZACHARY SMITH
PATTY SMYTH
KEITH MACK

The heat of the sun
Was a little too much today
Love on the wing
Flew so high it just melted away.

So sweet on the run
So little time to make you see
What can't be undone
Was maybe never meant to be.

But sometimes a fool
Gets lucky and wins
Sometimes the innocent pay
For an old man's sin.

But when the amber light
Of daylight's gone
All I wanna feel
Is the beat of a heart.

The street that night
Had a little too much to say
And the look in your eye
It was a little too far away.

But sometimes a fool
Gets lucky and wins
Sometimes the innocent pay
For an old man's sins.

Sometimes a fool
Gets lucky and wins
Sometimes the innocent pay
For an old man's sin.

But when the amber light
Of daylight's gone
All I wanna feel
Is the beat of a heart
Just a little light to get away
The beat of a heart
You come and take me far away.

©Copyright 1984 by Blackwood Music, Inc., Just Friends Music and Pink Smoke Music.

EYE ON YOU

(As recorded by Billy Squier)

BILLY SQUIER

I watch you on the TV
You're with me every place I go
I'm caught up in the daydream
I'm into everyone you know

Turn on the action
Grab every minute
Learn every lesson
Then live to regret it
I'm so distracted
My mind's disengaged
Sharin' the moments
When you're all the rage.

I got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you.

Those overnight conditions
Always get the best of you
You're fuelin' my suspicions
I'm taken by the sneak preview
You got the numbers
You got no limits
One day you're out
But the next day you're in it
You find the answers
You know what to say
Give us our reasons
For livin' today.

I got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you.

We share the laughter
And pain when you're in it
Bring on disaster
'Cause we know you'll win it
We're all believers
So watch what you say
Turn on those feelings
I can't look away.
(Repeat chorus)

Copyright ©1984 by Songs Of The Knight. International copyright secured. All rights reserved.

IMPORTED?! Hard to find books and videos at reasonable prices. Some of our books may be imported but our service is not. Your order is handled promptly—in most cases your order leaves our Michigan warehouse in a matter of hours!

NOW — JUST IN



JUDAS PRIEST—OFFICIAL BIOGRAPHY.
This book by Stone Gett is the only official Bio available. Based on 100% original material—and right up to date.

B2755 \$8.95



Van Halen
This Canadian import is the thickest on this group to date, with 125 pages which are dominated with excellent photographs—a must for any fan.

B3813 \$9.95



Motley Crue—Metal Mania
Not only does this book have some of the best photos around (no grain in these pictures!)—it's got a full color POSTER!

B2445 \$5.95



Led Zeppelin—In Their Own Words
Here is their story from their own point of view—no conjecture here. Full of photos too.

B230 \$6.95



Van Halen—The Mighty
Here, detailed, is the story of the hottest rock band in America. Lots of color photos as well.

B3816 \$4.95



Def Leppard—Illustrated Biography
"Rock 'n Roll 'Till you drop" is the theme of this story told in words & pictures. By Chris Welch.

B1167 \$9.95

Credit Card Orders Call!
(616) 396-6843
For Fast Service!



Quiet Riot—Metal Mania
Detailed from their emergence on the rock scene in 1975 this is full of great words & pictures. Also a full color POSTER!

B2797 \$6.95



Duran Duran—with Love
By super-fan Stacy Higgins you get to see the many facets of this super group.

B1276 \$7.95



—SPECIAL PURCHASE—



The Police
You won't believe this book at this price! Its Hardcover, imported, full of color pictures and good informative text. The book looks like a 12.95 book but its only ... 4.95!

B2695 (Hardcover) \$4.95

VIDEOS!



Twisted Sister
Here is over an hour of stereo concert footage & animated items

EM1384 \$29.95



Led Zeppelin—Song Remains the Same
Long awaited to hit in video—it's finally here. If you're a Zep fan this is your tape

WA11389 \$39.95



Black Sabbath—Live
This tape features Ozzy Osbourne in his glory!

ME9013 \$29.95



Doors—Tribute to Jim Morrison
Interviews & Concert footage on this man—rock's greatest!

WA34044 \$29.95

MUSIC BOOKS & VIDEO

Simply check the ones you want, add \$1.00 for books \$2.50 for videos to cover postage and its on its way. Send cash, check, money order, VISA, Mastercard or American Express—we take it all! Mail to: Notebooks, 63 E. 8th St., Holland, MI 49423 (616) 396-6843

Name _____

Address _____

City _____

State _____ Zip _____

Credit Card # _____

Exp. date _____ Phone No. _____

B2755 J.P.	B2816 V.H.
Official	The Mighty
Biography	B1167 D.L.
B3813	III. Biography
Van Halen	B2797 Q.R.
B2445 M.C.	Metal Mania
B2230 L.Z.	B1276 D.D.
Own Words	With Love
	B2695 The
	Police

Format: VHS Beta (for music video)

EM1384 Twisted	M9013 B.S.
Sister	Live
WA11389 L.Z.	WA34044 Doors
Song Remains	J. Morrison

ALL ORDERS PACKED WITH
COMPLETE 24 PAGE
CATALOG OF YOUR FAVORITE ARTISTS!

HP-6

SUPER ROCK SHIRTS & POSTERS

CODE LETTERS FOR ITEMS AVAILABLE!

R ROCK STAR MIRROR	C SATIN JACKET
D TAPESTRIES WALL HANGINGS	A BUTTONS
B BLACK LIGHT VELVET POSTERS	P POSTERS
S SLEEVELESS T-SHIRTS	T T-SHIRTS
E ENAMEL PINS J BASEBALL JERSEYS	X PATCHES
Kiss T-S-C-A	Huey Lewis & News P-T-S-A
Billy Idol T-J-S-P-E-A-X	Slade T-S
Judas Priest T-J-P-A-X-D-E-B-S R-C	Ozzy Osbourne T-J-S-P-A-D-E-B-C
Duran Duran T-J-P-A-D-S-X-C	Def Leppard T-J-P-A-X-S-E-R
Iron Maiden T-J-P-A-X-D-E-B-R-C	AC-DC T-J-P-A-D-E-B-S
Motley Crue T-J-P-A-D-C-S-R	Journey T-J-P-A-S-D-C-R-E
Quiet Riot T-J-P-A-R	Police T-J-P-A-X-D-E-R
Adam Ant T-J-P-A-D-S	Black Sabbath T-J-S-P-A-C-R-D
Rush T-J-P-A-X-D-E-R	David Bowie T-J-A-D-P
Led Zeppelin T-J-S-P-A-X-D-E-B-R	Stray Cats T-J-P
Pink Floyd T-J-S-A-D-C-R-E	Rolling Stones T-J-P-A-X-E
Jim Hendrix T-S-P-A-D-B-J	The Clash T-J-S-P-E
Men At Work T-J-P-A	Grateful Dead T-J-A
Lynyrd Skynyrd T-J-S-P-A-B-R-C	GoGo's T-J-P
Pat Benatar T-J-P	Asia T-J-P
The Doors T-J-P-A-E-B	The Who T-J-P-A-E
Beatles T-J-P-A-X-D-E-B	Ratt T-P-J-C-A
Billy Squier T-J-P-A	Jim Morrison T-P-B-D-E-J-S
Joan Jett T-J-P-A	Dio T-C
U-2 T-J-P-A-E	Twisted Sister P-T-J-A'
Styx S-T-J-P	John Cougar T-P
Scorpions T-J-P-E-R-S-C-A	Great White T
The 3 Stooges T-J-P-A	Cyndi Lauper P-A
Bullseye T-J-E	Night Ranger T-S
Robert Plant T-J-P	British Flag plain T-J-B-E-A-D
Loverboy T-J-P-X	or with words "HEAVY" T-J
Culture Club T-J-P-A	METAL RULES" T-J
Van Halen T-J-P-X-S-R-E	or with words "LONG" T-X
Prince P-T-J-S-A	LIVE ROCK'N'ROLL T-X



We carry many more items: buttons, pins, patches. More posters and shirts.
With over 1000 different items.
Send for our giant illustrated catalog \$1.00.

ROCK LEGENDS Dept. H (Please Print)

40-19 164th STREET, FLUSHING, N.Y. 11358

Write group or artist's name in space _____

I enclose \$ _____ Check Money Order

Name _____

Address _____

City _____ State _____ Zip _____

All Prices include
postage, handling.

Catalog \$1.00



Geoffrey Thomas

RESTLESS HEART

(As recorded by John Waite)

JOHN WAITE

Three years gone
I'm still alone
And you're so lonely
I look in the mirror
I see those lines on my face
All of my dreams are gone
Flying with the starlings
But they were not stolen gems
Coloured glass I can't replace.
You've got a restless heart
Restless change
Is blowing through my life
Tears in your eyes
Tears in the books that I've been
reading
I don't understand you now
And I never did
But I still love your restless heart.
Days into nights

Nights into days
Lights flicker 'round me
Down to the shore I walk
I'm haunted by your face
Ungracious moves I've made
Just like a broken dancer
But if I could get you back
They are steps I would retrace.

You've got a restless heart
Restless change
Is blowing through your life
Tears in your eyes
Tears in the books that I've been
reading
I don't understand you now
And I never will
But I still love your restless heart.

Three years gone
You're still alone and I'm so lonely
And I would give anything
To feel my heart beat again
I wouldn't say that I've been losing
time
But I've been dreaming

And I'd give up anything
To keep you as my friend.

You've got a restless heart
Restless change
Is blowing through your life
Tears in your eyes
Tears in the books that I've been
reading
I don't understand you now
And I never did
But I love you.

And I know you've got a restless
heart
A restless heart
I know you've got a restless heart
Restless heart
I know it
And I'm just like you.

© Copyright 1984 by Paperwaite
Music. All rights for the U.S. and
Canada administered by Hudson
Bay Music Inc. Used by permission.
All rights reserved.

IN JEOPARDY

(As recorded by Roger Hodgson)

ROGER HODGSON

In jeopardy, in jeopardy
I feel I'm about to cry
In jeopardy, in jeopardy
Oh tell me the reason why
In jeopardy, in jeopardy
I'm watching the feeling grow
In jeopardy, in jeopardy
Oh tell me I want to know
In jeopardy, in jeopardy
The writing is on the wall
In jeopardy, in jeopardy
I can't seem to sleep at all
In jeopardy, in jeopardy
We utter a lonely cry.
In jeopardy, in jeopardy
Who cares if we live or die.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Pray for tomorrow
Living our lives
Watching, waiting, feeling
As much as we can.

In jeopardy, in jeopardy
So where is the golden age
In jeopardy, in jeopardy
We're ready to turn the page
In jeopardy, in jeopardy
It's getting so out of hand
In jeopardy, in jeopardy
I wish I could understand.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Pray for tomorrow
Living our lives
Watching, waiting, feeling
As much as we can.

Who's in your mind
Who's in your conscience
Part of the crime
Part of the nonsense
Do what we can
Sing for tomorrow
Living our lives
Watching, waiting, working, playing,
singing, dancing, running as fast as
we can.

Copyright ©1984 Unichord Music.
Administered by Almo Music Corp.
(ASCAP). All rights reserved. International copyright secured.

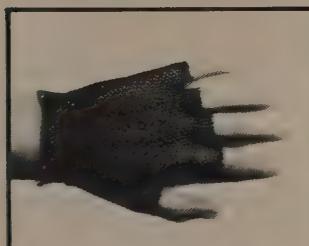
Metal Warrior



All leather #1



Studded Leather #2



Stretch Net #3

Sizes: XS, S, M, L, XL

Price: #1 \$13.00 pr.

#2 \$18.00 pr.

#3 \$ 8.00 pr.

Postage paid

LEATHER GLOVES

Professional, soft, black cowhide leather gloves. Short-finger with velcro closing.

METAL WARRIOR, P.O. Box 2146,
So. Gate, CA 90280

Enclosed \$ _____ check/money order

Name _____

Address _____

City _____ State _____

Zip _____

Style _____ Size _____

ROCK LICKS & LEADS

featuring JEFF KEY



Copyright © 1983

R & R ENTERPRISES
Berkeley Springs, W. Va.
All Rights Reserved.



VIDEO ROCK GUITAR COURSE

SINGLE TWO HOUR CASSETTE COVERS
COMPLETE FOUNDATION OF ROCK LEAD
AND RHYTHM PLAYING FOR ONLY \$59!!

FOR MORE INFORMATION or C.O.D. ORDERS
CALL (304) 258-4743

Dealers Inquiries Welcome.

YES, Deliver my cassette within four weeks. I have enclosed my check or money order for \$59 (U.S. Currency).

R & R ENTERPRISES

500 S. Washington St.
Berkeley Springs, W.V. 25411

Name _____

Address _____

FORMAT: VHS BETA

ROCKIN' AT MIDNIGHT

(As recorded by The Honeydrippers)

ROY BROWN

Have you heard the news
There's good rockin' at midnight
Oh hold my baby all my might
What a wonderful time we had
tonight
Hey hey there's good rockin' at
midnight.

Have you heard the news
There's good rockin' at midnight
Oh hold my baby all my might
What a wonderful time we had
tonight
Hey hey there's good rockin' at
midnight.

Now Sweet Georgia Brown and
Sweet Lorraine
They got caught with Caldonia's
man
Sioux City Sue now told it all
Those girls got drunk and they had a
ball

Cryin' hey hey good rockin' at
midnight.

Now I'll tell you all about
Now Deacon Jones
He got so high
They had to take him home
Hear the news about Elder Brown
He stole all the chickens
And he ran to town
Cryin' hey hey there's good rockin'
at midnight.

Now Caldonia got drunk
Really like a pig

She fell down and she lost her wig
Fanny Brown she laughed she got
sick
Caldonia got mad and grabbed a
brick
Cryin' hey hey there's good rockin'
at midnight.

Oh yeah I wanna tell you all about
Now Deacon Jones he got so high
They had to take him home
Hear the news about Elder Brown
He stole all the chickens
And he ran to town
Cryin' hey hey there's good rockin'
at midnight.

Now, now, now Caldonia got drunk
Really like a pig
She fell down lost her wig
Fanny Brown she laughed she got
sick
Caldonia got mad and grabbed a
brick
Cryin' hey hey there's good rockin'
at midnight.

Gonna rock
I'm gonna rock

We're gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
There's good rockin' at midnight,
midnight, midnight.

Copyright © 1948 by Blue Ridge Publishing Corporation. Copyright renewed and controlled by Fort Knox Music Inc./Trio Music Co., Inc. All rights administered by Hudson Bay Music, Inc. Used by permission. All rights reserved.

t-shirts and posters

CREDIT CARD AND C.O.D.
ORDERS CALL HOTLINE
NUMBER: 914-338-3344

HUEY LEWIS	IRON MAIDEN	PRINCE	BLACK SABBATH	WASP	FRANKIE	OZZY OSBOURNE	SCORPIONS	AND MANY, MANY, MANY MORE...	
HUEY LEWIS WD, WM, JD HEART OF ROCK & ROLL WD ALSO P, KC, BS	IRON MAIDEN TROOPER WD POWER SLAVE WD KILLERS Q.A., G.C.B.S. MAUDEN JAPAN Q.A. PURGATORY Q.A., TD BEAST ON THE ROAD Q.I.M. ONLY TD DIO Q.A., G.C.B.S., TAPL. ALSO IRON MAIDEN P.H., B.A., PH., K.W.C.	PRINCE PORTRAIT - Q.A.P 1999 - G.K.C Y AND T Q.A.	BABY DEVIN WD, K.C. LITTLE EVIL TAPL, TAPM, MOD RULE TP K.C., B.A., PH.	WASP U2 BILLY IDOL Q.A., T.O.P., K.C.	FRANKIE GOES TO HOLLYWOOD Q.B MLYRIC Q.A. METALLICA Q.A.	RISING SUN RISING SUN T-SHIRT 2 sided SLEEVELESS SZ M ALSO P.H., TAPL, TAPM, HS	NIGHT RANGER KISS TWISTED SISTER MOTLEY CRUE MOTLEY CRUE SHOUT AT THE DEVIL Q.A. TWISTED SISTER LOGO Q.A.	ECHO & THE BUNNYMEN GREAT WHITE MECHANICAL SHARK MICHAEL JACKSON Q.A. DODGEBALL EDITION EURHYTHMICS WD, W.M.C DEPPARD P.B.S.S. TAPL, TAPM, H.A.P.H., KC, P.H., TAPL, TAPM, HS	CINDI LAUPER Q.A.P KINKS F.P., B.S.S RAINBOW Q.A. BLACK OYSTER CULT BLIND SINGER JULIA LEE LEO ZEPPELIN T.P., TAPL, DODGE P.H., TAPL, TAPM BOB SEGER P.H., P.F.P.A HEDKETY P.H., P.F.P.A LITA FORD Q.P.B LYNDY SKYRD P.H. GENESIS BORN AGAIN LODGE OF THE WICKED CHURCH P 84 CALENDAR (55) SYNCHRONICITY P FAGET T.O.P. ADAM ANT P.TAPL TOMMY T.O.P. TRIUMPH S.P.A. TAPL, TAPM, HS PUSH P.B.S.S., Q.A. RUSH P.B.S.S., Q.A. TAPL, TAPM GRATEFUL DEAD PRESLEY P.W., WM
ACCEPT ACCEPT - G.A.P. BALLS TO THE WALL Q.A. SPRINGSTEEN BORN IN USA WD DANCIN' IN THE DARK WD	DIO IRON MAIDEN TROOPER Q.A., TD POWER SLAVE WD KILLERS Q.A., G.C.B.S. MAUDEN JAPAN Q.A. PURGATORY Q.A., TD BEAST ON THE ROAD Q.I.M. ONLY TD DIO Q.A., G.C.B.S., TAPL. ALSO IRON MAIDEN P.H., B.A., PH., K.W.C.								
LAST IN LINE WD, JD ALSO SJ, TP, HS, BS, S									
VAN HALEN NEW VAN HALEN 1984 TOUR Q.A.									
REBEL FLAG CONFEDERATE FLAG - 2 SIDED SLEEVELESS T-SHIRT (S1150)									
JUDAS PRIEST DEFENDING THE FAITH G.A., T.O.P. SCREAMING FOR VENGEANCE Q.A., G.C.B.S., TAPL, K.C., B.A., HS ALSO P.B., PA, SJ									
SAMURAI Q.A. VAN HALEN 1984 Q.A. VAN HALEN 1982 Q.A. ALSO P.P.H., B.S.R.C.S., HW									
ELECTRICAL WD, JD									
Mechanical WD, TD Also P.B., PA, SJ									
SWAN SONG WD FIRST ALBUM WD									
ED ZEPPELIN TWISTED SISTER Q.A. SCREAMING FOR VENGEANCE Q.A., G.C.B.S., TAPL, K.C., B.A., HS ALSO P.B., PA, SJ									
AMERICAN FLAG CHECKER BOARD T-SHIRT \$15.00									
AMERICAN FLAG - 2 SIDED SLEEVELESS T-SHIRT (\$1150)									
GRIM REAPER ED ZEPPELIN SWAN SONG WD FIRST ALBUM WD									
AMERICAN FLAG CHECKER BOARD T-SHIRT \$15.00									
AMERICAN FLAG - 2 SIDED SLEEVELESS T-SHIRT (\$1150)									
GRIM REAPER ED ZEPPELIN SWAN SONG WD FIRST ALBUM WD									
SEVEN & RAGGED TIGER Q.A., TP DOUBLE D Q.A., STD SNAKE Q.A., STD ALSO P.M.B., A.C.B., S.J. TAPL, TAPM, H.A.P.H., K.C., B.A., HS INDIAN TIGER'S HUNTER PACKAGE FOR \$8.50 P.P. 5 DIFFERENT GROUP POSTERS \$2.25 DIFFERENT \$1.50 DIFFERENT PPPS DIFFERENT PORTAIT POSTERS									
BLACK AND BLUE BLACK AND BLUE WD									
WANG CHUNG TARGET SHIRT (\$15.00)									
WANG CHUNG Q.P.B TARGET SHIRT (\$15.00)									

See Catalog for
listing of the
following items:
RAINBOW
BLACK OYSTER CULT
BLIND SINGER
JULIA LEE
LEO ZEPPELIN
TOM PETTY
JOAN JETT
FIREHOUSE
DEVIL BAT
SAKON
B.I.G.
PINK FLOYD
KING CRIMSON
LED ZEPPELIN
REO SPEEDWAGON
DODGE
UFO
JOHN SEGER
JIMI HENDRIX
MOON BLUES
AEROSMITH
SCORPIONS - LOGO
BLACKOUT
IRON MAIDEN - DEVIL BAT
DODGE
KING CRIMSON
SPEAK OF THE DEVIL
EXECUTIONER
BARRY

PRICE KEY (Prices include postage)

WD	2 sided T-SHIRT \$9.75	TAPES	TAPESTRIES (WALL HANGINGS) SIZE 23" X 30"
JD	2 sided JERSEY \$11.75	TAPL	TAPESTRIES SIZE 45" X 48" \$13.00
WM	2 sided MUSCLE \$9.75	TP	KIT CLOTHING \$3.00
STD	2 sided T-SHIRT \$11.00	B5	BUNNY STRAPPERS \$2.50
A	2 sided JERSEY \$9.75	TP COLOR	IRON MAIDEN \$1.50
STD	2 sided MUSCLE \$11.00	TP POSTERS	IRON MAIDEN \$5.00
C	2 sided CALENDAR \$9.00	TP COLOR \$8.00	IRON MAIDEN \$1.50
SJ	SATIN JACKETS* SIZES: S.M.L. \$3.50	TP POSTERS	IRON MAIDEN \$1.50
BA	BANDANAS 22" X 22" \$4.00	TP PRINTERS HATS	IRON MAIDEN \$1.50
HB	HEADBANDS \$3.50	NW	NYLON WALLETS \$7.00

*FREE HEADBAND WITH EVERY SATIN JACKET

CATALOG - 50¢

WITH OVER 900 DIFFERENT ITEMS
(CHECK CATALOG FOR PHOTOS & POSTCARDS)

FREE POSTCARD WITH EVERY ORDER OF \$10.00
OR MORE. CHOOSE FROM: MOTLEY CRUE, JUDAS
PRIEST, DURAN DURAN, OZZY OR JOURNEY.

FAST SERVICE: MONEY ORDERS WILL BE SHIPPED WITHIN
3 WEEKS. CHECKS & MONEY ORDERS FOR DELIVERY.
NEW YORK RESIDENTS MUST ADD APPLICABLE TAX. WE NOW
ACCEPT MASTER CHARGE AND VISA. SEND CREDIT CARD
NUMBER, EXPIRATION DATE AND SIGNATURE.

T-SHIRTS AND JERSEYS ARE SILK SCREENED ON 100% COTTON
DOMESTIC SHIRTS.

BE SURE TO INDICATE SIZE (S,M,L,XL).

ROCK TOPS, Dept D6
BOX D, MAIN STREET, BLOOMINGTON, NEW YORK 12411

KNOCKING AT YOUR BACK DOOR

(As recorded by Deep Purple)

BLACKMORE
GLOVER
GILLAN

Sweet Lucy was a dancer
But none of us would chance her
Because she was a Samurai
She made electric shadows
Beyond our fingertips
And none of us could reach that
high
She came on like a teaser
I had to touch and please her
Enjoy a little paradise
The log was in my pocket
When Lucy met the Rockett
She never knew the reason why.

I can't deny it
With that smile on her face
Oh it's not the kill
It's the thrill of the chase.

Feel it coming
It's knocking at the door
You know it's no good running
It's not against the law
The point of no return
And now you know the score
And now you're learning
Ah ha what's knockin' at your back
door.

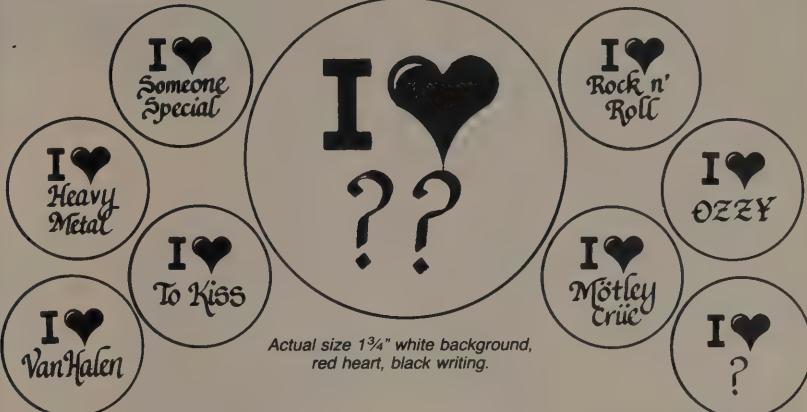
Sweet Nancy was so fancy
To get into her pantry
Had to be the aristocracy
The members that she toyed with
At her city club
Were something in diplomacy
So we put her on the hit list
Of a common cunning linguist
A master of many tongues
And now she eases gently
From her Austin to her Bentley
Suddenly she feels so young.

I can't deny it
With that smile on her face
Oh it's not the kill
It's the thrill of the chase.
(Repeat chorus)

Copyright © 1984 by Rugged Music,
Ltd., Blackmore Music, Ltd. and
Pussy Music Ltd. Rugged Music,
Ltd. and Blackmore Music, Ltd.
administered by Thames Overtures,
Ltd. and Pussy Music Ltd. published
and administered by Chappell &
Co., Inc. in the USA. International
copyright secured. ALL RIGHTS
RESERVED. Used by permission.

PERSONALIZED I LOVE BUTTONS \$1.00

ONLY EACH



BUY 5 - GET 1 FREE

Fill in the spaces below. Please print carefully. Your buttons will appear exactly as you spell them. Maximum 20 letters per button. Allow 3 weeks delivery. Add 50¢ shipping no matter how many you order. (Outside U.S.A. use U.S.A. currency only.)

I ❤️ _____
FREE I ❤️ _____

If you want more than 6 buttons print your order on a separate sheet of notebook paper. Remember, for every 5 buttons you buy, the 6th one is FREE.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Write us for Fund Raising Information.
Mail To: ROBERT BRUCE BUTTON CO.

1400 S. Gaffey St.
San Pedro, Cal. 90731
DEPT. H.P.

A Division of Robert D. Lorenzi Inc.

LOOKS LIKE-DRIVER LICENSE

DO NOT BE FOOLED BY CHEAP IMITATIONS



ONLY...THE GENUINE UNI-PHOTO ID ACTUALLY RESEMBLES YOUR STATE DRIVER LICENSE!(ALL 50 STATES) SEAMLESS ID PHOTO—Not Glued on; NO Ridges Around Photo ★★★ SIGNATURE ON CARD FRONT ★★★ (NOT ON BACK) Director's Signature, Camera Numbers, & Seals when appropriate FULL COLOR • UNCONDITIONAL MONEY BACK GUARANTEE

DETAILS/25¢ For 24 hr. Processing send \$12, photo, personal description, signature, plus \$1.00 for postage and handling to: UNI-PHOTO, DEPT. HP3A, BOX 3808, BOZEMAN, MT 59715

Keep Signature in White Area—Use Pen & Clip and Mail Entire Ad

THIS CARD IS ISSUED TO THE HOLDER SOLELY FOR IDENTIFICATION PURPOSES ONLY

X
SIGNATURE NON-TRANSFERABLE
VOID WHERE PROHIBITED NOT GOVERNMENT ISSUED



SOMEBODY

(As recorded by Bryan Adams)

BRYAN ADAMS
JIM VALLANCE

I bin lookin' for someone
Between the fire and the flame
We're all lookin' for somethin'
To ease the pain.

Now who can you turn to
When it's all black and white
And the winners are losers
You see it every night.

I need somebody
Somebody like you

Everybody needs somebody
I need somebody
Hey what about you
Everybody needs somebody.

When you're out on the front line
And you're watchin' them fall
It doesn't take long to realize
It ain't worth fightin' for.

I thought I saw the Madonna
When you walked in the room
Well your eyes were like diamonds
And they cut right through
Oh they cut right through.

I need somebody
Somebody like you
Everybody needs somebody
Oh yeah
I need somebody
Hey what about you
We all need somebody.

Another night another lesson
learned
It's the distance that keeps us sane
But when the silence leads to sorrow
We do it all again, all again.

I need somebody
Somebody like you
Everybody needs somebody
Oh yeah
I need somebody
Oh what about you hey
Everybody needs somebody
I need somebody
Somebody like you
Everybody needs somebody
I need somebody
Yeah what about you
We all need somebody.

Copyright ©1984 by Adams Communications Inc./Calypso Toonz (PROC)/Irving Music, Inc. (BMI).

LET'S TALK ABOUT ME

(As recorded by Alan Parsons Project)

ALAN PARSONS
ERIC WOOLFSON

Let's talk about me for a minute
Well how do you think I feel
About what's been going on
Let's talk about me for a minute
Well how do you think I feel
About what's gone wrong
Let's talk about dreams
I never learned to read the signs
Let's think about what it all means
I never seem to have the time.

Let's talk about you and your problems
All that I seem to do
Is spend the night just talkin'
'Bout you and your problems
No matter what I say
I can't get it right
Don't think about dreams
Is it all a waste of time
Don't think about what it all means

If you are a friend of mine.
Talk about me for a minute
I'm the one who's losin'
Talk about me for a minute
I'm the one who's always losin' out.

Let's talk about me
And how do you think I feel
About what's been going on
Let's talk about me for a minute
Well how do you think I feel
About what's gone wrong
Let's think about dreams
We never seem to have the time
Let's talk about what it all means
If you are a friend of mine.

Let's talk about me
I'm the one who's losin' out
I'm the one who's losin' out
I'm the one who's losin' out, losin' out
Talk about me for a minute
I'm the one who's losin'
Talk about me for a minute
I'm the one who's always losin' out.

©Copyright 1985 by Woolfsons,
Ltd. and Careers Music, Inc.
Administered by Careers Music, Inc.
All Rights Reserved.

NAUGHTY NAUGHTY

(As recorded by John Parr)

JOHN PARR

I put my hand on your stocking
I was movin' nice and slow
Let my fingers do the walking
And there ain't far to go.

Don't tell me
"I don't wanna be a girl like that"
Do you wanna see a grown man cry
You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty
Loud and bawdy
T-t-t-tease me
Take it easy
Hug and squeeze me
Naughty, naughty, naughty
I'm a naughty, naughty guy.

Bedroom eyes that undress me
Take me cut me to the bone
Lace and satin pressed against me
Should we call a chaperone.

Don't tell me
"I don't wanna be a girl like that"
Do you wanna see a grown man cry
You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty

Cute and horny
T-t-t-tease me
Take it easy
Hug and squeeze me
Love outta line.

With your hair hung down
And your dress ridin' high
And your eyes burning hot like the sun
Kiss me hard squeeze me tight
Gonna love you alright
'Cause I'm a naughty naughty naughty guy.

You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty
Cute and horny
T-t-t-tease me
Take it easy
Hug and squeeze me
Naughty naughty naughty
I'm a naughty naughty.

Naughty naughty
Cute and horny
T-t-t-tease me
Naughty naughty
Loud and bawdy
Love outta line.

Copyright ©1984 by Carlin Music Corporation. All rights for the U.S. and Canada controlled by Carbert Music, Inc. Used by permission. All rights reserved.

CALL TO THE HEART

(As recorded by Giuffria)

G. GIUFFRIA
D. G. EISLEY

Can I ever live without you girl
Get back on my feet again
Now I'm lost in your world.

And there's no simple way to let you go
When you've seen such a part of me
And though you choose to walk a separate road
I still believe in you.

So I call to your heart
Hear me calling to you
Oh I call to your heart
I'm calling to your heart.

Distant voices in the silent night
Call to a memory
Someone touched me but it don't feel right
It's only you I need.

Believe me
When I call to your heart
Hear me calling to you
Oh I call to your heart
I'm calling to you
Calling to you
Hear me call to your heart.

Your love
I lost along the way
But darling I'll find you someday.

Callin' to you
Hear me call to you
Hear me callin' to you.

Darlin' you remember the dreams that we had
I'd give ev'ry thing my world to hold you again
And darlin' together
We can make it work out
So stay with me baby
I need you there.

I call to your heart
I've been calling you back again
Can you hear all the times when I

Call to your heart
Hear me calling to you
Callin' to you
Call to your heart
Oh I call to your heart
Hear me callin' to you
Callin' to your heart.

To your heart.

Copyright ©1984 by Herds Of Birds Music Inc. (ASCAP), Gregg Giuffria Music (ASCAP), Kid Bird Music Co. (BMI), Frozen Flame Music (BMI).

CAMPUS IS #1

FAST FREE SERVICE



TAPESTRIES—Full Color "Cloth" Wall Hangings

Large size (50" x 48" approx) \$15.00 ea. Use Code (L)
Regular size (24" x 24" approx) \$10.00 ea. Use Code (R)

700 Iron Maiden (Power Slave) 716 Motley Crue (Group)
701 Iron Maiden (Killers) 717 Motley Crue (Allister Fiend)
702 Iron Maiden (Piece of Mind) 720 Judas Priest (Defenders)
703 Iron Maiden (No. of Beast) 721 Judas Priest (Screaming)
704 Ratt (Group) 722 Judas Priest (Blade)
706 Twisted Sister (Group) 724 Led Zeppelin (College)
708 U-2 (Group) 726 Def Leppard (Live)
710 W.A.S.P. (Group) 728 Def Leppard (Pyromania)
712 Ozzy Osbourne (College) 730 Billy Idol (Close-up)

POSTERS—Full Color \$4.50 ea.

900 Motley Crue	916 Ozzy Osbourne
904 Twisted Sister	918 Led Zeppelin
908 Iron Maiden (Power Slave)	920 Dio
909 Iron Maiden (College)	922 U-2
910 Iron Maiden (Troupers)	924 Billy Idol
912 Ratt (Group)	926 W.A.S.P.
913 Ratt (Electrical)	928 Judas Priest

BUTTONS—Full Color—\$2.00 ea.

600 Motley Crue (Pentagon)	612 Twisted Sister (Deel)
601 Motley Crue (Group)	613 Twisted Sister (Group)
602 Motley Crue (Skull)	614 Twisted Sister (Logo)
604 Judas Priest	616 Ratt (Out of the Cellar)
606 Iron Maiden (Live)	617 Ratt (Group)
607 Iron Maiden (Troupers)	620 Ozzy Osbourne
610 Def Leppard	622 U-2



HEADBANDS \$4.00 ea. BANDANAS \$5.00 ea.

Printed in Color—One Size Fits All
For Headbands use (H) For Bandanas use (B)

500 Iron Maiden (Power Slave) 514 Motley Crue (Pentagon)
501 Iron Maiden (Eddiel) 516 Skull with Crossbone
504 Twisted Sister 517 Kamikaze
506 Ratt (Electrical Ratt)
508 Ratt (Ratt N' Roll)
510 Billy Idol 522 Def Leppard
512 Ozzy Osbourne 524 Led Zeppelin
526 Tiger Print

LEATHER FINGERLESS GLOVES—(sizes Reg. or Lg.)

A Non-studded \$10.00 pair B Studded \$13.00 pair

LEATHER WRIST BANDS—One Size Fits All

C \$4.00 ea. D \$6.00 ea. E \$6.00 ea.
F-1 Studded Headband \$6.00 ea.
G-1 Handcuff \$12.00 pair (Heavy Metal)
H-1 Mini Handcuffs \$4.00 pair

KEYCHAINS—Full Color \$3.00 ea.

800 Twisted Sister	816 Ratt (Group)
804 Def Leppard	817 Ratt (Electrical)
806 Judas Priest	820 Motley Crue (Group)
808 Ozzy Osbourne	821 Motley Crue (Shout)
810 Van Halen (Live)	824 Iron Maiden (Piece of Mind)
811 Van Halen (1984)	825 Iron Maiden
814 Scorpions (World Tour)	828 Billy Idol

Campus Department Store
31800 Northwestern Highway-Room 140
Farmington Hills, Michigan 48018

Order Form (use additional paper if needed)

ITEM	CODE NO.	TOTAL

IN CANADA—SEND U.S. FUNDS OR ADD 30¢ PER DOLLAR ORDERED. HT-3

POSTAGE	FREE
TOTAL	

No COD'S

Name _____
Address _____
City _____
State _____ Zip _____

CAMPUS IS #1

FAST FREE SERVICE

CAMPUS SAYS HEAVY METAL EARRINGS ARE HOT! AND WE HAVE THEM!



All Earrings Are Sold Separately By The Piece, Not By Pairs.

WIRE EARRINGS - \$3.00 ea. Use code WE, then stock number.

POST EARRINGS - \$3.00 ea. Use code PE, then stock number.

CUFF EARRINGS - \$3.50 ea. Use code CE, then stock number.

Earring numbers #1008, 1020, 1024, 1027, and 1028 are available on post only.

All other numbers are available on wire for pierced ears or on cuffs for ears not pierced.



CLB-1 \$5.00 ea.



Keychain Handcuff
KCH-1 \$4.00 pair
"really works"



METAL HANDCUFFS
HCG-1 \$12.00 pair



CHAINLINK KEYCHAIN
CLK-1 \$4.00 ea.



CHAIN BELT
w/4 Mini Handcuffs
KCB-1 \$18.00 ea.



CHAIN NECKLACE
w/3 Mini Handcuffs
KCN-1 \$12.00 ea.

FINGERLESS LEATHER GLOVES

fantastic campus prices

Non Studded Studded
NGA-1 \$10.00 SGB-1 \$13.00
Sizes: xs/sm/med/lg/xl



FINGERLESS LACE GLOVES

LGC-1 \$8.00 pair
Sizes: sm/med/lg



TRIBUTE TO IRON MAIDEN

BOOK-1 \$5.00

Pages full of color photos
and information.
"Truly a collectors item."

STUDDED LEATHER WRISTBANDS and SPIKED LEATHER RINGS

One size fits all

RING
LR-1 \$2.00 ea.

ONE ROW STUDS
LC-1 \$4.00 ea.

TWO ROW STUDS
LD-1 \$6.00 ea.

STUDDED LEATHER ROCK HEADBANDS

Super quality leather headbands with leather tie around straps
Printed in color with the groups name.

SLH-# \$10.00 ea.
Use code SLH, then stock number

1500 Iron Maiden

1504 Twisted Sister

1506 Ratt

1512 Ozzy Osbourne

1514 Motley Crue

1516 Kamikaze

1520 Judas Priest

1524 Led Zeppelin

1528 W.A.S.P.

1530 Deep Purple

1532 Kiss

1534 Scorpions

CAMPUS DEPARTMENT STORE

31800 Northwestern Highway - Room 140-A
Farmington Hills, Michigan 48018

ORDER FORM (Use additional paper if needed)

ITEM	CODE NO.	TOTAL

IN CANADA—SEND U.S. FUNDS OR ADD 30¢ PER DOLLAR ORDERED. HT-3

POSTAGE FREE

TOTAL

No COD'S

Name _____

Address _____

City _____

State _____ Zip _____

40
ANNIVERSARY

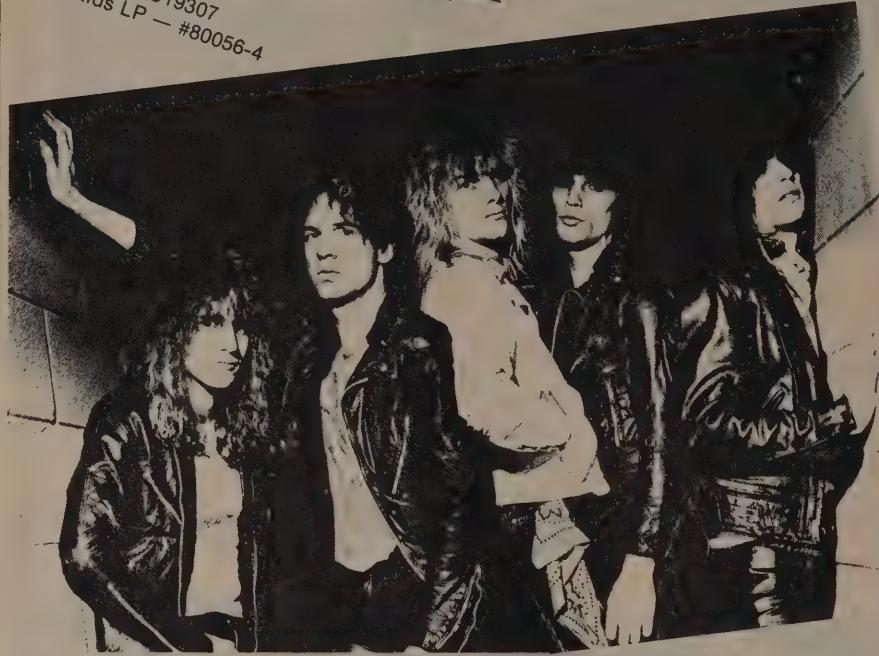
KIX

Get Kix on Atlantic
Kix LP — #CS19307
Cool Kids LP — #80056-4

KIX HOTLINE, 1-717-762-1342

FAN CLUB

For information send a
legal size S.A.S.E. to:
KIX INTERNATIONAL FAN CLUB
Box 2679
Hagerstown, MD 21741-2679



SONG HITS-- WITHOUT IT, ALL YOU CAN DO IS HUM...

So why miss a single issue?
Song Hits magazine keeps you
tuned in to the words to all of the
hottest top-of-the-chart songs in
the country.

Each month Song Hits is filled
with the lyrics to the most popular
songs from the worlds of pop,
soul and country. As an added
bonus, Song Hits also carries
book and record reviews, ex-
clusive interviews and entertain-
ing features on the brightest stars
who make the music you love.

If it's a hit, we've got it!



SPELLBOUND

(As recorded by Triumph)

EMMETT
MOORE
LEVINE

If looks could kill then I know she
would

She's playing the part you know it's
understood

I know the second glance was my
first mistake

I took the chance that I had to take
Fire in her eyes made my blood run
cold

She took me by surprise.

And I'm spellbound
Dreaming of you all the time
Spellbound

Feels like I'm falling over the line
Spellbound

Will my head be clear by the
morning light.

I don't make promises that I can't
keep

But I better think it over 'cause I'm in
way too deep
I'm shook up

Paralyzed by her icy stare, long legs
and her golden hair

Late night love is on my mind
She took me by surprise.

And I'm spellbound
Dreaming of you all the time
Spellbound

Feels like I'm falling over the line
Spellbound

Would my head be clear by the
morning light.

I'm on a one way ride
To where I just don't know
She put a spell on me
The fantasy comes and goes.

I'll clear my head in the morning
light

Start all over when I feel alright
I've gotta shape up before it's too
late

I think I'm losing my mind.

And I'm spellbound
Dreaming of you all the time
Spellbound

Feels like I'm falling over the line
Spellbound

Will my head be clear
Can I make it right.

Spellbound

Can't find a reason can't find a
rhyme

Spellbound

Give me a signal show me a sign
Spellbound

Will my head be clear in the morning
light.

Copyright ©1984 by Triumpsongs.
All rights reserved.

Personalized Buttons



#1



1¾ Button with Black Background
Red Heart and Silver Writing
20 letters maximum.



#2



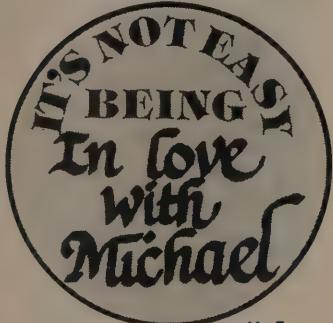
2¼" Photo Button — Send in any personal photo or a picture from a magazine. The photo you send should fit into large button above.



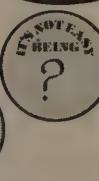
#3



1¾ Button with White Background
Red Heart and Black Writing
20 letters maximum.



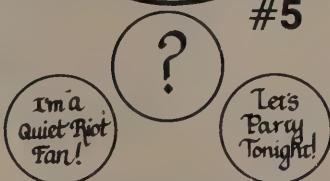
#4



1¾ Button with Red Background
and Black Writing
20 letters maximum



#5



Your own message printed in Black Lettering
on a White Background. 1¾" in size.
30 letters maximum.



#6



1¾ Button on White Background,
Red Lips and Black Writing.
20 letters maximum.

ONLY \$1.00 EACH

BUY 5 - GET 1 FREE!!

Fill in the Button Design Number and your desired message. Please print carefully. Allow 3 weeks delivery.
Add 50¢ Shipping — No Matter How Many You Order! (Outside U.S.A. use U.S.A. currency only)

BUTTON#

MESSAGE

BUTTON#

MESSAGE

If you want more than 6 buttons print your order on a separate sheet of notebook paper. Remember, for every 5 buttons you buy, the 6th one is free. Write us for Fund Raising Information

NAME

ADDRESS

CITY

STATE

ZIP

MAIL TO: JILL JOELLE, P.O. BOX 6699, DEPT. H.P., RANCHO PALOS VERDES, CALIFORNIA 90734

Division of Robert D. Lorenzi

HIGH SCHOOL

at home in spare time

Low monthly payments include standard text books and instruction. Progress as fast as your time and abilities permit—many finish in 2 years. No classes. Course equivalent to resident school work. Do it in the privacy of your home. Credit for high school subjects already completed. Single subjects if desired. Diploma awarded.

If you have left school without finishing write today for free brochure which gives the facts about our home study method, diploma and accreditation.

**FOR FASTER SERVICE - TELEPHONE FREE
24 HRS. A DAY — 1-800-228-5600**

**AMERICAN SCHOOL, Dept. 10611
850 E. 58th St., Chicago, IL 60637**

Please send free High School brochure.

Name _____ Age _____
Address _____
City & State _____

POEMS, SONGS

Urgently Needed
You May

EARN POSSIBLE ROYALTIES
Free Examination

SUNRISE RECORDS, STUDIO H
7033 Sunset Blvd., Suite 304, Hollywood, CA 90028



ROCKAWAY

World's best selection of RARE & IMPORTED records, books, posters, collectibles, etc.: DURAN, ADAM, POLICE, MAIDEN, STRAY CATS, BOWIE, BEATLES, F. MAC, LEPPARD, ZEPPELIN, U2, NEW WAVE, etc. 1000's of unique items not available in America. GIGANTIC ILLUSTRATED CATALOG. \$1.00 (Canada's \$1.50). ROCKAWAY, Box 1508-H, Woodbridge, VA 22193.

CASH FOR COMIC BOOKS

Do you have comics collecting dust in your attic, basement or garage? Turn that stack of comic books into cash.

Top dollar paid for your comics

Only 1930's, 40's, 50's, 60's comics wanted — No collection too large or small. Send us a list: title, book # and condition.

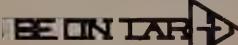
Call or write: COMIC DETECTIVE'S

P.O. Box 565, Santa Rosa, CA 95402-0565

* EARRINGS *

spiders, reapers, skulls, hand cuffs, grenades, daggers, razor blades, etc. Send \$1.00 for complete catalog Centaurus Co. P.O. Box 312, Morgan Hill, CA 95037

WE'LL PUT ANY FACE "ON TARGET."
Get even, in a creative, harmless way.



You can Bull's-eye your boss, your ex, a teacher, Reagan, a rival slut, the "crab lady," the warden, your favorite heartbreaker, or anyone you want. Just send us: a photo, magazine picture or drawing in color or black & white. Face size must be at least one inch or larger (chin to top of head). Close-up portraits are best. Quality of photo determines quality of target. All photos returned. Shipping and handling included. Allow 2-3 weeks for delivery. 100% cotton. Target size approx. 8" diameter. Targets available in blue, pink or black, please specify. \$9.95. Target on a T-Shirt, white, S, M, L, XL, \$14.95. California residents add 6% sales tax. Send check or money order to FACE IT MFG. Co., 2565 Cloverdale, NJ Dept. A, Concord, CA 94518.

IN-CONCERT PHOTOS!

Large selection of ROCK and HEAVY METAL photos and photo buttons. Quality and service guaranteed. Everyone from AC/DC to Zeppelin, List Favorites. Catalog/updates/sample \$2.00

THE ILLUSTRIOUS PHOTOGRAPH

P.O. Box 1052, New York, N.Y. 10028

FIREWORKS

Bottle Rockets, Roman Candles, Firecrackers, Etc. Send \$2 For Deluxe Color Catalog Kit. Neptune Fireworks Co., P.O. Box 398 Dept. 3F, Dania, Florida 33004 Void Where Prohibited



How to WRITE, SELL and PUBLISH YOUR OWN SONGS

Learn how to write songs correctly. How to get them recorded; How to sell and promote them. Secrets and methods used by professionals. Information FREE.

Ace Publishing, Box 64-H, Boston, Mass. 02101

Satin Pants!!
Spandex Jeans • Leather Jeans
For Musicians and Entertainers
Satin Sales Co., Dept. 64
7 So. 6th St. Minneapolis, MN 55403
To Order:
Call collect: 612-333-5045
We ship C.O.D.
The Same Day You Call
Or, Write for Catalog
Enclose \$1 refundable with order

PHOTO ID
★ OFFICIAL LOOKING \$6.00 2 OR MORE \$5.00 EACH
★ IN FULL COLOR
★ SEALED IN PLASTIC
★ 24 HOUR SERVICE
★ SATISFACTION GUAR.
SEND \$6.00 NAME, ADDRESS,
SEX, HEIGHT, COLOR HAIR, EYES, BIRTHDATE & SMALL PHOTO
PERSONAL IDENTIFICATION
IDENTIFICATION SYSTEMS DEPT. 23
Box 1267, Wilmington, NC 28401



6753 Hollywood Blvd. Hollywood, CA 90028

FOR SONGS

* TO BE SET TO MUSIC *
Your Songs or Poems may
EARN MONEY FOR YOU
Send Poems or Songs for
FREE EXAMINATION

Columbine Records Dept. 7-X
Bld. Hollywood, CA 90028

PLAY GUITAR
In
7 DAYS
Total value
\$14.95
Now, all
for only \$5.98
plus \$1 handling and postage
Money Back Guarantee

Thanks to Ed Sale's amazing Secret System you can play a lovely song the first day and any song by ear or note in 7 days. Here is the chance you always wanted. In this **INTRODUCTORY OFFER** you receive all this: A 66 page Instruction Book with 52 photos, 87 chord and finger placing charts, 110 songs, plus a Guitarist's Book of Knowledge, a Chord Finder for all popular chords, a wallet-size Chord Aid, and a Music & Strings Catalog with a \$3.00 Gift Certificate.

ED SALE 9F Main Street, Grand Island, Florida 32735

POEMS WANTED

TO BE SET TO MUSIC
Send your best poems for offer
Any subject — Prompt Consideration
FREE EXAMINATION
NASHVILLE MUSIC PRODUCTIONS
Box 40001, Studio G, Nash., Tn. 37204

PHOTO ID



IN FULL COLOR SEALED IN PLASTIC

Good in all
States and Provinces
• CUSTOM MADE WITH YOUR PHOTO
• USE ANYWHERE, ANYTIME
FOR POSITIVE IDENTIFICATION

Fast Service • Moneyback Guarantee
— FREE BIRTH CERTIFICATE —
SEND \$8.00, Name, Address, Sex,
Height, Weight, Color Hair, Eyes,
Birthdate & Small Photo.

\$6 2 or more \$5.00 EACH
Order with friends!

CARDINAL PUBLISHING, DEPT. 400
2071 Emerson, Box 5200 • Jacksonville, Florida 32207

PHOTO ID

**HEAVY METAL!!! PIN-ONS,
PATCHES, EARRINGS, MORE!
SKULLS, WINGS, DRAGONS,
HANDCUFFS!!! SEND .22c
STAMP TO: CCS PRODUCTS
STE 187-HP2, 7737 FAIR
OAKS BLVD., CARMICHAEL,
CALIFORNIA 95608**

**BUY TWO HATS & GET ONE
absolutely
FREE**

That's right when you buy two hats at our regular price we will give you an additional hat **FREE!** with your order.
The Painter's cap
A ONE SIZE FITS ALL
for ONLY \$3.95ea.
The Safari
A Classic hat in size
medium and large
for ONLY \$6.95ea.

PRICES ARE U.S. DOLLARS!
Add \$1.25 for
shipping & handling

L.A. ROCK
2340 EL CAMINO REAL
SUITE #313
SAN CLEMENTE, CALIFORNIA
92672

<input type="checkbox"/>				
VAN HALEN	MÖTLEY CRUE	JUDAS PRIEST	IRON MAIDEN	POLICE
<input type="checkbox"/>				
OZZY OSBOURNE	LYNYRD SKYNYRD	PINK FLOYD	DURAN DURAN	BRITISH FLAG
<input type="checkbox"/>				
TEXAS FLAG	CAMOUFLAGE			
<input type="checkbox"/>	<input type="checkbox"/>			

Enclosed
Name _____
Street _____
City _____

THIS OFFER GOOD WHILE SUPPLY LASTS. YOUR ORDER WILL BE
PROCESSED PROMPTLY. OFFER VOID WHERE PROHIBITED BY LAW.

BEST BY MAIL

Rates: Write National, Box 5, Sarasota, FL 33578

"HOW TO write a hit song and sell it". Free details. Hickory Hill, 5341(HP) Shoshoni Trail, Rockford, IL 61103

DIET AND STIMULANT PILLS, Pink Hearts, 20-20's. Bob's Sundries, PO Box 7908, Pittsburgh, PA 15216

PENPAL\$ For More Information Send \$1.00 To: Friends Of America, USA, PO Box 851(A), Portland, Me. 04104

BOOKS & CATALOGS

SEXY LINGERIE Catalogue, \$2.50; (refund with order). Prima Fashions, 485 Fifth Ave. #1042, NY, NY 10017

FIREWORKS: Free Catalog, Tall Paul, Inc., 402(HP) Washington, Chillicothe, Mo. 64601. (Void Where Prohibited).

LOANS BY MAIL

SLOAN\$ on signature to — \$100,000 — Most purposes! Write: Elite, Box 206(BJ), East Rockaway, NY 11518

MONEYMAKING OPPORTUNITIES

\$1,000'S WEEKLY stuffing envelopes. Self-addressed, stamped envelope: National Mailorder Co., Box 38775(HP), Los Angeles, CA. 90038

HUNDRED\$ Weekly! Processing Stamped envelopes! Start immediately! Write — MJG-BJ, Ambler, Pa. 19002

\$1,000 WEEKLY Home Business Directory. Write: Box 3151(AX), NYC 10008-3151

LEARN TO PLAY THE GUITAR

Roots of Rock 'n Roll Video Cassette Guitar Course by Johnny Kay - Lead Guitar - Bill Haley's Comets 1959-67 Tapes #1 & 2 Chords & Rhythm Styles No Music Reading Required Tape #3 Lead Guitar Techniques NEW Tape #4 Rock & Blues lead Supply VHS or BETA ONLY \$29.95 EACH

PLUS \$3.00 SHIPPING
Send Check or Money Order
K-VIDEO Dept. H
157 Wilshire Road
Raymont, DE 19737

VISA OR MC

Call (302) 798-2229 9-5 EST

LEARN BY SONGWRITING MAIL

Anyone can learn to compose music with our low cost professional instruction. Send for course description.

AMERICAN CORRESPONDENCE INSTITUTE
P.O. Box 31021(M), Cleveland, Ohio 44131

ORIGINAL CONCERT SHIRTS

Over 150 Heavy Metal Styles: Iron Maiden, Motley Crue, Judas Priest, Kiss, Led Zeppelin, Ratt, Van Halen, etc. Largest selection heavy metal posters. Send \$1.00 for catalog, refundable on 1st order.

SHIRTS 'N' THINGS
P.O. Box 41245, Phoenix, AZ 85060

ROCK 'N ROLL COLLECTABLES

QUALITY COLOR PHOTOS AT LOW COST PRICES
ROCK IN RIO 1985!
U.S. FESTIVAL 1983!

Randy Rhoads, Van Halen, Bruce Springsteen, Motley Crue, Elton John, Judas Priest, Huey Lewis, Robin Trower, Bryan Adams, Journey & much more! Sample & Catalog \$2.00

ROCK 'N ROLL COLLECTABLES, P.O. Box 584-H
New Britain, CT 06050

SHANES RECORD FINDING SERVICE

From rock to folk, punk to jazz, heavy metal to easy listening, we can find just about anything ever made! Send want lists, requests, and 2-22¢ stamps to: **Shanes Record Finding Service**, P.O. Box 6164 (HP), San Rafael, CA 94903.

★ *STICK ROCKETS ★ FIRECRACKERS ★ FRIENDLY FIREWORKS
★ *MISSILE ITEMS ★ SPARKLERS ★ SMOKE ITEMS
★ *ROMAN CANDLES ★ PARACHUTES ★ WING ITEMS
★ *CONE FOUNTAINS ★ NOVELTY FIREWORKS
★ *BASE FOUNTAINS *****
LOW PRICES! NEW ITEMS!
PROMPT DELIVERY!
FREE SAMPLES!

BREW YOUR OWN BREW

Now you can enjoy the fine taste of brew and save plenty of money while having fun. Receive your five different recipes that will get you started on brewing your own brew. Send \$3.99 plus a S.A.S.E. to:

MASTER BREWERS
P.O. Box 2266, Dept. H
South Gate, CA 90280

BEST BY MAIL

PHOTO ID

* OFFICIAL LOOKING \$6.00 2 OR MORE
★ IN FULL COLOR \$5 EACH
★ SEALED IN PLASTIC
★ 24 HOUR SERVICE
★ SATISFACTION GUAR. FREE BIRTH CERTIFICATE
SEND \$6.00, NAME, ADDRESS,
SEX, HEIGHT, COLOR HAIR, EYES, BIRTHDATE & SMALL PHOTO
MORE DETAILS 25¢

IDENTIFICATION SYSTEMS DEPT. 23
Box 1267, Wilmington NC 28401

BEST BY MAIL

THOUSANDS OF OLDIES

Just what you've been looking for!!!

Greatest rock, pop, soul and country hits included in one catalog ... OURS. Over 40 years of hits can be yours ... Send \$2.00 for our catalog to:

American Pie

P.O. Box 66455, Dept. H Los Angeles, CA 90066

POEMS WANTED FOR SONGS & RECORDS

There may be OPPORTUNITY in booming music business. AMERICA'S LARGEST STUDIO wants to see your material. No special training needed. Write words as you feel them. We'll tell you if they qualify. All types: Ballad, R&B, country & western, folk, sacred, gospel, R&B, soul. Examination FREE. Send poems to: FIVE STAR MUSIC MASTERS, 123 EAST ST., DEPT. 3T, DEDHAM, MA 02026

GUITAR INSTRUCTION BOOKS

Teach Yourself Lead \$6.95, Lead Rock Method \$4.95, The Heavy Guitar Bible \$10.00, The Right Touch (Van Halen Technic) \$8.95, Scale Power \$5.95, 12,000+ Guitar Chords \$12.95, Teach Yourself Rock Bass \$6.95, Guitar Electronics \$12.95, Gibson Electrics \$17.95, Complete Guitar Repair \$9.95, Home Recording For Musicians \$14.95. Free Catalog. Discount Music Warehouse, P.O. Box 212S, Lindenhurst, NY 11757.

PHOTO ID



IN FULL COLOR SEALED IN PLASTIC

Good in all States and Provinces
• CUSTOM MADE WITH YOUR PHOTO
• USE ANYWHERE, ANYTIME
FOR POSITIVE IDENTIFICATION

Fast Service • Moneyback Guarantee
- FREE BIRTH CERTIFICATE -
SEND \$6.00, Name, Address, Sex, Height, Weight, Color Hair, Eyes, Birthdate & Small Photo.

\$6.00 2 or more \$5.00 EACH
Order with friends!

CARDINAL PUBLISHING, DEPT. 400

2071 Emerson, Box 5200 • Jacksonville, Florida 32207

PHOTO ID



HAVE AN IDEA?

We submit ideas, inventions, new products to industry.

Call Toll Free 1-800-528-6050 Ext. 831 Arizona 1-800-352-0458

Or Write Kit # HPC

Invention Submission Corp.
903 Liberty Avenue, Pittsburgh, PA 15222

5200 CELEBRITY ADDRESSES

Write to your favorite celebrities at their exclusive personal address. All 5200 are verified current addresses of top Movie, T.V., Sports, Recording, Literary and Political Celebrities. The positive answer for photo & autograph collectors! Send \$2.00 for list of names to:

A.C.S.

1765 N. Highland Ave., #434 Dept. HP
Hollywood, CA 90028

After purchasing names desired addresses are 50¢ each

GET IT ALL NOW!

OVER 3000 different rock & roll collectibles!

Heavy on heavy metal & new music.

Low prices, fast service, FREE catalog!

MUSICADE

405 W. Washington, Suite 201-H, San Diego, CA 92103

BORDERLESS BILLFOLD PHOTOS



FULL COLOR NO LIMIT
20 FOR 250 FAST SERVICE

2 1/2" x 3 1/2" prints on silk finish paper. Any photo copied (11 x 14 or smaller). Send color photo, neg. or slide. One pose per order. Your original returned. Add 60¢ for first class service. MONEY BACK GUARANTEE

DEAN STUDIOS Dept. F-58
543 Sixth Ave., Des Moines, Iowa 50302

KISS is back

ANIMALIZE 2 sided T-SHIRT — \$8.00 (S,M,L,XL)
SLAVEGIRL 2 sided T-SHIRT — \$8.00 (S,M,L,XL)
TANK TOUR SATIN JACKET — \$39.50 (S,M,L)

Free Headband with every Jacket

HEADBAND — \$3.00; BANDANNA — \$4.00

Prices include postage.

Catalog — 50¢ includes Free Postcard

Rock Tees, Dept. K6

Eddyville, N.Y. 12426

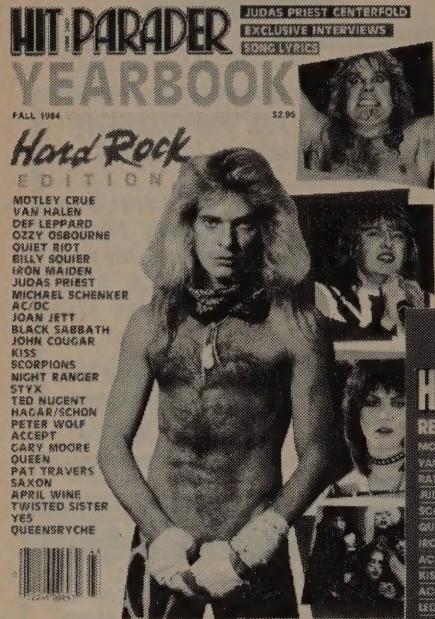
COLOR CONCERT PHOTOS!

3x5s/8x10s • 300 PERFORMERS.
SEND \$1.00 FOR ILLUSTRATED CATALOG.
MENTION YOUR FAVORITE.

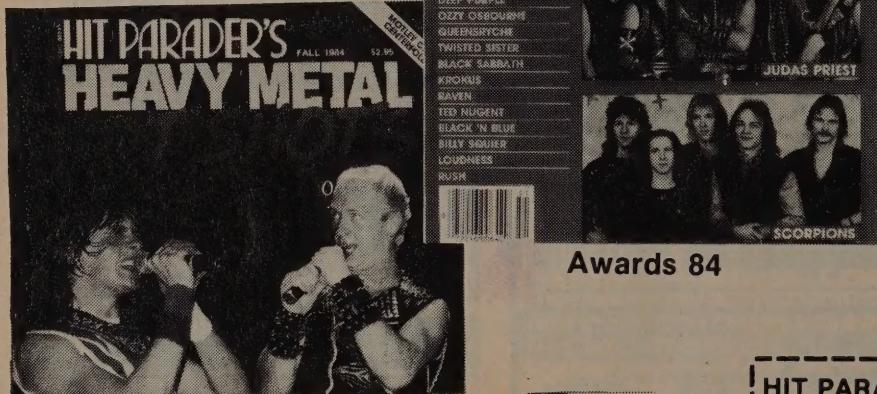
Smile Photos, Ltd.

BOX 15293-HPU, CHESAPEAKE, VA 23230-0293

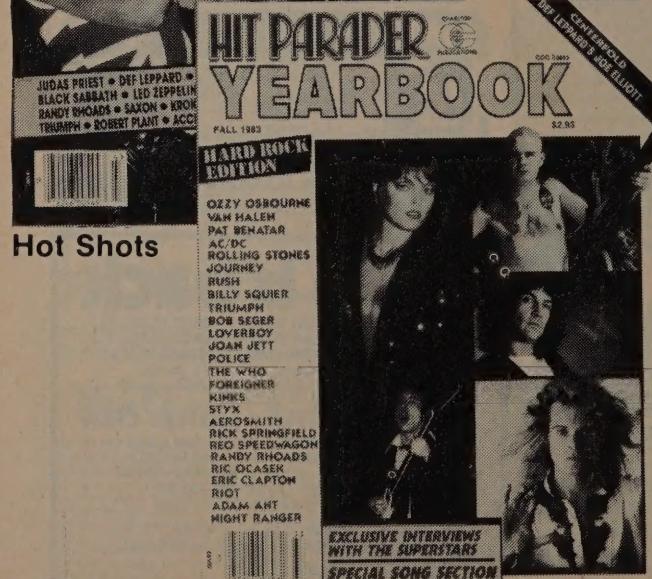
Heavy metal happenings



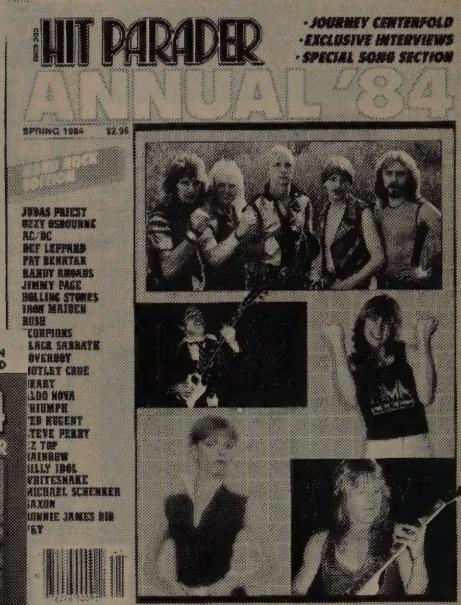
HP Yrbk 84



Awards 84



HP Yrbk 83



HP Ann. 84

**ONLY \$3.50 EACH
POSTPAID**

**ORDER TODAY
SUPPLY IS LIMITED**

HIT PARADER SPECIALS DEPT. HP685
CHARLTON BUILDING, DERBY, CT 06418
25% - Canadian 50% - Foreign
Enclosed is \$ _____

Please rush me the following back issues

<input type="checkbox"/> HP Yrbk 83	<input type="checkbox"/> Hot Shots
<input type="checkbox"/> HP Yrbk 84	
<input type="checkbox"/> HP Ann. 84	<input type="checkbox"/> Awards 84

(Allow 4 to 6 wks. for delivery)
(Please Print)

Name _____

Address _____

City _____ St. _____ Zip _____

Carvin

The Professional's Choice

Join professionals like Alabama, Jefferson Starship, Roy Clark, Heart, Missing Persons, Pat Benatar, and Rush who depend on Carvin to get the sound and reliability they need!

With CARVIN you're buying the finest quality at the lowest prices! This is all made possible because of our factory direct marketing. Try it on the job for 10 days and if not convinced that it's better than gear selling for twice the price, we'll refund your money. Buy Direct and expect "Fast Action" mail order service. Use your Mastercard or Visa for convenience. Send \$1 for your CARVIN 84 pg catalog today or include \$2 for First Class mail, \$5 Foreign.

Factory Direct prices on Carvin Products as shown

- A R540-E Concert 90° Radial Horn w Pro Electro-Voice Driver — \$279
- B 1330-E Horn-loaded Bass Bottom w EVM-15L Electro-Voice Spk — \$299
- C 980-E Pro Radial Horn/Bass System w all Electro-Voice Spks — \$439
- D 750-M Pro 12" Stage Monitor w high powered MagnaLab spks — \$179
- E MX1644 Modular Recording board w 16ch x 4 sub groupings, L&R assign, 4 buss sends, 4 band EQ, four 9 band Graphics, Reverb — \$1995
- F SX1202 Stereo 12 ch w Graphics — \$999 (w 300W RMS \$1199)
- G DCA800 800W (bridged) Stereo Amp — \$549. DCA300 300W — \$419
- H EQ2029 29 Band 1/3 Octave Equalizer w Hi & Lo Pass Filters — \$299
- I XC1000 Stereo Electronic Crossover for Bi & Tri Amping — \$299
- J DC200 Solid body guitar — \$499. With Kahler tremolo — \$649
- K XV112E Tube X-Amp with EVM-12L — \$659. X-60 w Celestion — \$419
- L B215M MagnaLab 15" Bass Reflex — \$259. B215E w EVM-15L's — \$379
- M PB150 Bass Head w Compressor, Parametric, & Crossover — \$399
- N V412M Guitar speaker system with 4 G12M-70 Celestion spks — \$399
- O X100B British 100W X-Amp head — \$529. X60B X-Amp head — \$479

Write: CARVIN, Dept HP-59, 1155 Industrial Ave., Escondido, CA 92025



Product Information
TOLL FREE
800-854-2235

Calif.
800-542-6070

1985 CATALOG

\$1 for Bulk Mail \$2 for Rush 1st Class Mail

Name _____
Street _____
City _____
State _____
Zip _____

SARZO... ON TOUR WITH WASHBURN



Move into the spotlight with Washburn's new SLAMMER bass. Designed by Rudy Sarzo of Quiet Riot, the SLAMMER "KICKS IN AND DELIVERS!"

Some of the SLAMMER's convincing features:

- New hot "slap shot" humbucking pickups
- On board "Roto tech" EQ system
- fast action, two octave neck
- ebony fingerboard with jumbo frets
- perfect balance

Get your hands on a Sarzo SLAMMER and convince yourself.

Check out the new Washburn "Rock Bottom" bass effect designed exclusively for the bassist.



Force 40 BBR

Bantam

Stage 20 BBR

For the Washburn dealer nearest you call 1-800-323-4173.
For a Rudy Sarzo poster and catalog send \$3.00 to:

WASHBURN

Nothing like it.

Washburn International
230 Lexington Drive
Buffalo Grove, IL 60090